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THE NATIONAL THEATRICAL WEEKLY

RAY SHERWOOD SAYS—

HERE'S A NEW ONE THAT HAS STEPPED OUT OVERNIGHT LIKE "A MAN O' WAR"

JUST A BALMY BREATH OF PARADISE IS—

DREAMY HAWAII

WORDS BY RAY SHERWOOD

MUSIC BY F. W. VANDERSLOOT

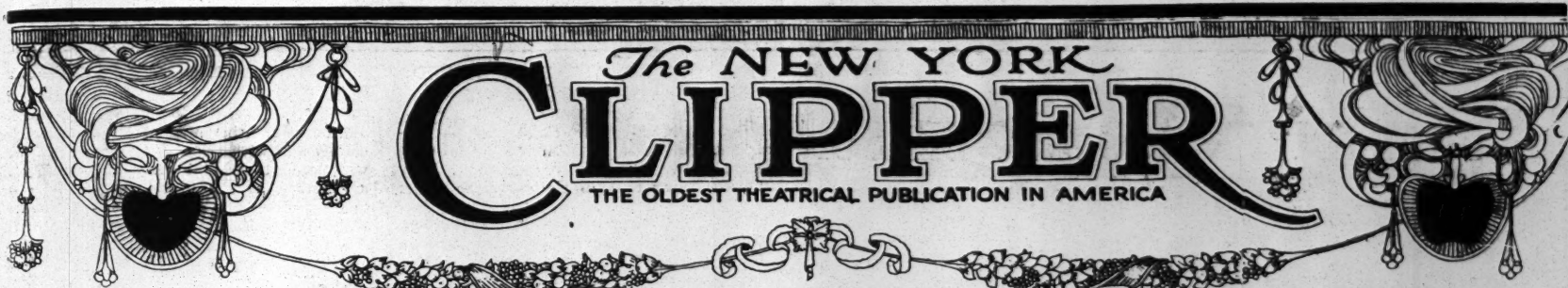
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PHILADELPHIA MAKES BIG CUT IN THEATRE TICKET PRICES

Chestnut Street Opera House With "Whirl of the Town," the New Shubert Production Cuts Price to \$1.50 Top—Lowest Scale for First Class Show in Years

PHILADELPHIA, Pa., March 21.—The first radical step in the downward revision of admission prices was taken here today, when the new Shubert production, "The Whirl of the Town," opened at a scale of \$1.50 top for all performances except those of Saturday. The management of the Chestnut Street Opera House, where the attraction is housed, has inaugurated an extensive advertising campaign to acquaint the public of its purpose, which it announces is an experiment to determine whether or not the public really wants theatre prices reduced. This is the lowest scale of admissions to a "legitimate" theatre that has prevailed in years, in any of the larger cities. The general rate has been \$2.50, \$3, and even \$5 in some cases, and the experiment of the Chestnut street management will be watched with interest throughout the country, for should it prove successful it will throw a bombshell into the theatrical business.

For the past few years, managers have been complaining of the ever increasing cost of production, and assigning that as the reason for the continual advance of theatre prices to exorbitant height. Recently an attempt was made in Chicago and New York to reduce prices to normal "pre-war"

rates, but the attempt was small, and its results insignificant with the present move, for the production at this house is one of the most costly, as far as salaries go in the country. It will be necessary for the show to do a capacity business throughout its entire run in order to pay, and the attendance at the theatre will be watched as the barometer of public opinion by which the entire country will be affected. Should it prove to be a failure, then the public cry of "lower prices for amusement" will have been proven just a false alarm.

Recently a slight reduction in admission prices was made in New York, where shows were scaled at \$2.50 and \$3; Boston, where a \$2.50 scale is prevalent, and Chicago, where a \$2 and \$2.50 scale is the rule. This reduction, however, was not large enough to in any way determine whether the decreased price of amusement is really desired.

Should the radical price cut instituted here prove successful, it is expected that the movement for the restoration of the "legitimate" show to its once popular price level will become nation-wide, and that drastic cuts will be made in theatres from coast to coast, and that even New York, the Mecca of the theatrical world, will feel its effects.

RUBINI TO REMARRY FORMER WIFE

SAN FRANCISCO, Cal., March 21.—Jan Rubini, violinist, appeared this week before Superior Judge Bernard, as a witness for his former wife, who brought suit for a divorce against her first husband. The decree was granted. Rubini obtained an annulment of his marriage, but stated that he would re-marry his wife, when the interlocutory decree period was up. They have two children. The first husband was Edmund Aubry, and after two months from the time of their marriage in Connecticut in 1911, he deserted his wife, it was charged. Not having heard from him in ten years Mrs. Aurora Aubry thought her husband dead. Last October, however, he surprised her with a letter, which bore a post mark from Vancouver, B. C. In the meantime she met and married Rubini and from this issue two children were born. Evidence in the form of letters were introduced in which the husband asked her to return to him, but the divorce action was pressed, with Mrs. Aubry the victor.

THE RITZ BUILT IN 66 DAYS

The Ritz Theatre, the new Shubert house on Forty-eighth street, which opened this week with John Drinkwater's "Mary Stuart," established the world's record in theatre building.

Work was begun on the Ritz last December 27 and completed on March 14, a period of sixty-six days.

The previous record was eighty-two days, utilized for the completion of the "Ambassador" Theatre which recently opened with "The Rose Girl."

PAVLOWA GOT \$60,000

Anna Pavlova and her company are to leave for Europe on March 26 following her appearance in this city, at the Manhattan Opera House, which netted over \$60,000 for the ten days' engagement. The tour of the country which preceded her engagement here netted her a profit of \$100,000 and an equal amount to her manager, Fortune Gallo. After her appearances in London and Paris, Mme. Pavlova will return for another tour of this country in September, following which she will take her company to Australia.

ARTHUR CAN'T SEE BOOKS

Daniel V. Arthur, former producer, who is suing H. H. Frazee for 25 per cent of the profits of the play, "My Lady Friends," which the late Clifton Crawford played in, was denied permission to inspect the books pertaining to the play by Justice Erlanger in the Supreme Court last week.

Arthur had a contract under the terms of which he was to receive 25 per cent of the profits of the piece after deducting the cost of production, for services he had rendered in producing the play. The Court held that as the agreement was based on services rendered, and not to be rendered, inspection could not be granted under the circumstances.

GOETZ TO TRY AGAIN

"From Piccadilly to Broadway," which closed in Boston recently after a short run, is to go into rehearsal shortly. E. Ray Goetz is to produce it. Leon Errol will stage the piece.

WHAT BECAME OF HER CLOTHES?

Charges of grand larceny against three young gentlemen friends brought by Miss Billie Dauscha, who says she is an actress, but, strange to say, asserted she desired no publicity, were dismissed in the West Side Court on Monday. Miss Dauscha charged the young men, William Murphy, 1145 Second avenue; Harry Smith, 1018 East 174th street, and George Harrison, 56 West Ninety-third street, with being implicated in the loss of several fur coats, gowns and wraps, which she valued at \$2,000. The men denied the charges.

Miss Dauscha told Detective Brady, of the West Forty-seventh street station, that the men brought her to her home at 64 West Fifty-second street about 4 a. m. Wednesday, after a grand tour of the restaurants and dancing places on Broadway. The young men left her at the door, she said, and she went right up to bed.

She was awakened by the bright beams of the afternoon sun and was horrified to see that every stitch of her clothing had disappeared.

The men admitted that they had tested the brilliancy of the white lights with Miss Dauscha. After leaving her, they said, they discovered that one of them had absent-mindedly carried off the key to her door. So they returned, according to their story, tiptoed up to her room, left the key and tiptoed away. They denied having robbed her.

At the first hearing of the case last Thursday, Miss Dauscha did not appear, and at Monday's hearing the case was dismissed.

Fortunately Miss Dauscha will not miss the fur coats so much now that spring is here.

REMODELLING CHURCHILL'S

Churchill's Restaurant, for years one of Broadway's landmarks, and where one of the first of the big Broadway cabarets made its appearance, is in the process of reconstruction. A new entrance to the building on the Broadway side is being completed, and the entire second floor will be turned into upstairs retail shops. The entire third floor, which was formerly given over to private dining rooms, will be fitted up as offices, which will be rented to theatrical and business firms.

The restaurant proper, which formerly occupied the greater part of the first floor and balcony of the large building, is now confined to the ground floor, a recently built ceiling cutting off the big balcony. Prohibition is the cause of the reconstruction of the big restaurant.

Churchill is said to have refused a cash offer of \$250,000 for his lease several months before the Volstead act came into effect.

JAPS FORM THEATRICAL CO.

SAN FRANCISCO, March 21.—Incorporation papers of the Soko Kogyo Kaisha (San Francisco Amusement Company) was filed in the Secretary of State's office March 9. The company, which is formed with a capital stock of \$25,000, designates San Francisco as its chief place of business and states that its purpose is "to construct, purchase, lease or otherwise acquire theatres, concert halls and amusement places of all kinds; also to carry on the business of boxing and wrestling contests and vaudeville productions of all kinds."

"BLOSSOM TIME" IS CHARMING

ATLANTIC CITY, N. J., March 22.—The Shuberts tonight presented "Blossom Time" at the Globe Theatre to a crowded house, which, after the first act, gave every evidence that it had been unreservedly charmed. "Blossom Time" is the American version of a piece that enjoyed a long run in Vienna during the war, and weaves a love romance taken from the life of Franz Schubert, the great Viennese composer. Dorothy Donnelly is responsible for an adaptation that has every assurance of being a musical success, aided by Sigmund Romberg, who has interpolated some charming music despite the fact that his melodies were played in competition as it were with some of the Schubert masterpieces. Mr. H. Berg also aided in the arrangement of the score.

The fable of the piece is founded on the love tale which is said to have been an episode in the life of the great composer. It tells of his love for a young woman of great beauty who failed to return his affection and preferred his friend to him. A complication is introduced in the person of an opera singer, and the piece ends with the young girl going off with the other man, leaving Franz Schubert to his memories and sorrows.

The style used in this newest of musical ventures follows closely that of the operetta as used, for instance, in "Maytime," part of the story being told in lyric and melody. The piece is excellently cast, including among its players Bertram Peacock, Ralph Herz, Colin O'Moore, Zoe Barnett, Olga Cook. A great deal of the charm of the piece comes from the costuming of the early nineteenth century, which has been done very beautifully and faithfully, aided by three beautifully executed sets.

Principal numbers in the score were those of the great composer himself, the audience demanding continuous encores of "Serenade," "Song of Love" and "Tell Me Daisy," together with many excerpts from his many sonatas and symphonies. Mr. Romberg is responsible mainly for the clever transitions in the score which bind the things together and relieve the contrasts between the old and the new. Altogether "Blossom Time" is beautiful, and will no doubt be an immediate success.

ACTRESS BADLY BURNED

CHICAGO, Ill., March 21.—Miss Mary Haynes, vaudeville actress, accidentally set fire to her night clothes while inhaling fumes from a lighted benzol lamp, for a cold, in her room at the Hotel Sherman on Friday night and was badly burned. Her garments were burned off while she was battling against the flames, which also set the lace curtains afire and caused a near panic among the other guests of the hotel. The first reports were that a cigarette had started the blaze and caused the trouble, but upon investigation the hotel management announced that the fire was started from the lamp.

COHAN PRODUCING ANOTHER

George M. Cohan has placed in rehearsal this week a new musical comedy by the writers of "Mary." The new piece is called "The O'Brien Girl" and it will open in Atlantic City on April 25 and then go to Boston for a run. Julian Mitchell will stage the musical numbers, and John Meehan will direct the work. Fritz Scheff will head the cast.

BROADWAY THEATRES TO SHOW FILMS DURING COMING SEASON

Big Slump in Business During Past Few Weeks Combined With Successful Records of Film Showings Responsible for Change—Many Leases Signed

The slump in the receipts of Broadway's dramatic and musical houses during the past two weeks combined with the business uncertainties which confront the producing manager is responsible for the plans of some of the biggest theatrical producers to get into the motion picture exhibition end of the business to a greater degree than ever before. Some of the largest Broadway houses will this summer be given over to the feature films and this policy it is believed will continue with the opening of the coming season.

Theatres which never housed anything but the big dramatic and musical attractions will be given over to the films and plans for a number of new theatres which are to open next fall are being revised in order that the houses may advantageously handle pictures if desired.

There is much to tempt a producer or manager to enter the picture end of the business. Operating expenses are at a minimum with a picture programme, a feature picture commands as high a ticket price as any of the big dramatic or musical attractions and best of all there are fourteen shows a week, with more if the public demands.

William Fox will be perhaps the most important producer in his field on Broadway next season. Plans are being formulated for the control of five theatres among which will be the Broadhurst and the Selwyn, where Fox pictures are now being shown, and in addition the Lyric and the Park which he has leased, and another the name of which has as yet not been released.

Marc Klaw has already procured several

big European films and has secured options on several Broadway theatres, the names of which have not been announced. Among his film showings will be a dramatization called J'accuse, of the book by the same name issued by a German in France during the late war and which caused such a great stir in Europe.

D. W. Griffith is now at work on several big productions and has secured theatres for their showing next season. His new film "Dream Street" goes into the Central on April 7, with his film "Way Down East" booked until September at the Forty-fourth Street.

A. H. Woods also plans several film showings but has not announced the names. Universal is planning to do likewise with at least one theatre.

In a great measure the one factor which perhaps more than any other which influenced producers and theatre owners to give their houses over to the picture is due to the enormous profits which have been taken out of the films featured during the past season on Broadway. Metro's "Four Horsemen of the Apocalypse," Fox's "Over the Hill," Griffith's "Way Down East," and the last showing, "A Connecticut Yankee in King Arthur's Court," have all proven so popular and the public have paid the big prices so willingly that theatre men have become convinced of the financial possibilities of films and have decided almost generally to try their hand at it. Leases on a number of the big houses are said to have been signed during the past few weeks, and the announcements of the films to be shown will be made soon.

CENSORSHIP FOR JERSEY

TRENTON, N. J., March 21.—The State Legislature met today to pass upon the proposed censorship bill, which provides for a board of censors to pass upon all pictures exhibited in the State. This is the first time that such a measure has been proposed in this State. William A. Brady, representing the National Association of the Motion Picture Industry, presented as a substitute for the censorship measures the association's "fourteen points." Despite determined opposition, however, indications are that the bill will be passed this week.

"WHIRL OF TOWN" FOR CENTURY

PHILADELPHIA, Pa., March 21.—"The Whirl of the Town," a Shubert production, featuring Jimmy Hussey, opened here today for a six weeks' run at the Chestnut Street Opera House, and at the end of the run is scheduled for the Century Theatre, New York, where "In the Night Watch" is now playing. Anna Cody, of Orth and Cody, is starred in the show, and is billed as "Mlle. Anna Codee from the Folies Bergere, Paris."

CHORUS GIRL SAVES ACT

SYRACUSE, N. Y., March 19.—Hal Burton, who plays the leading role in the vaudeville act, "Polly's Pearls," which was at the Temple last week, was stricken ill with an attack of acute indigestion at the Thursday morning rehearsal. Miss Alice Winter, of the chorus, jumped into his part and played for three performances. Her work prevented the act from closing.

BURLESQUE AND DRAMA SPLIT

SYRACUSE, N. Y., March 19.—The engagement of "Clarence" for March 24 to 26 marks the return of the Bastable Theatre to the ranks of the first-class theatres in this city. Erlanger shows will book regularly hereafter for the last half of the week, the first part being given over to burlesque.

NEW TICKET "SPEC" BILL UP

ALBANY, N. Y., March 21.—Assemblyman Smith, of Syracuse, has introduced a bill in the legislature, amending the business law, permitting the printing on the reverse side of a ticket of admission a contract setting forth that it is prohibitive to sell tickets for any amusement in excess of 50 cents over the price printed on the face of the ticket. This aims at the ticket speculators, and takes the place of a bill passed by the legislature but vetoed by Governor Miller as unconstitutional. The killed measure had as a motif that it would be a misdemeanor to sell a ticket in excess of 50 cents over the box office price. The new measure provides that if a contract is not printed on the ticket, there must be printed a statement that the ticket may be sold by any one at any price.

TO PUT ON "HOUSE OF JOB"

SAN FRANCISCO, Cal., March 21.—Mme. Alfred Alexander Hesse is in San Francisco for the purpose of staging her new play—"The House of Job," a tragedy in one act translated from the French by Alfred and Nevada Hesse. Mme. Hesse was in Ethel Barrymore's company, prior to that player's illness.

LUTTRINGER IN CHELSEA

CHELSEA, Mass., March 21.—Al Luttringer is to open here shortly with a permanent stock company, following a nine months' run in Quincy, Mass. His leading lady will be Ann Mingsley. His opening date is March 28, but his initial attraction and complete company have not yet been announced.

NO ROAD SHOWS FOR OAKLAND

OAKLAND, Cal., March 21.—The MacArthur Theatre of this city having been taken over as a stock house for some time to come, all road shows will be compelled to seek houses in immediate vicinities, there being no house in Oakland open for travelling attractions.

ALIMONY APPLICATION DENIED

The motion for \$300 counsel fees and alimony made by Clara Moody, wife of Rufus P. Moody, the theatrical photographer, in the separation action brought recently by Mr. Moody, was denied by Justice Newburger in the Supreme Court last week.

The couple were married in February, 1920, and lived together but four months. Moody charged his wife with desertion and cruel treatment. Mrs. Moody, who was a former movie actress, in her answer to the suit charged the photographer with cruel and inhuman treatment also, and demanded that a decree of separation be granted her. She asked for counsel fees and alimony for the support of herself and a baby which was born after she left Moody.

According to Joseph Strauss, attorney for Moody, it is unusual that some counsel fees and alimony are not granted to the wife in an action of this sort.

IRIS THEATRE SOLD FOR \$60,000

CHICAGO, Ill., March 21.—Wallace Shira has purchased at foreclosure sale the Iris Theatre and the block of stores on North street, in the Austin district of the city. The sale was brought about through John Powers and other bond holders of the theatre property. Willis H. Hudson represented the bondholders. Frank Hamlin, master in chancery, ordered the sale at the rooms of the Chicago Real Estate Board. The deeds were turned over for \$60,000.

BIG MONEY FOR MINSTRELS

SAN FRANCISCO, March 21.—Rusco and Hackwald Georgia Minstrels report receipts for ten performances at the Mason Opera House, Los Angeles, to be \$9,600, and the receipts for three shows given at the Spreckles Theatre, San Diego, at \$4,100. Rusco and Hackwald have purchased the private car from Crocker, the railroad man, and it is being remodeled for another minstrel company, now being organized.

SWITCHING DIVORCE ACTION

The much talked about divorce action brought against Frank Tinney by his wife, whose non-de-stage is Edna Davenport, seems to be very much "up in the air." According to Mrs. Tinney's attorneys, Roth & Altman, she is averse to giving him his freedom, and a new action, this time for separation, will probably be commenced within a few days.

FALLS DOWN ELEVATOR SHAFT

DETROIT, March 21.—Louise Frances, prima donna, is in the hospital here suffering from spinal injuries as the result of a fall down an elevator shaft.

Last week while playing at a Monroe Avenue theatre, she opened a wrong door and fell several stories. Miss Frances is well known in vaudeville.

SUPPLY MEN ELECT OFFICERS

An organization of all firms dealing in scenic equipment, costuming, properties and stage lighting and all other necessities connected with the stage business was whipped into formal shape on Sunday at a meeting at the Hotel Astor. The organization is called the Associated Theatrical Board of Trade and comprises all of the 135 established supply men in this city.

The officers elected were: President F. S. Murray of the New York Calcium Light Company; vice president, John Brunton of John Brunton Studios; secretary, P. J. Carey of P. J. Carey Company, scene builders; treasurer, William M. Riordan of Anna Spencer, Inc., costumes.

Directors—Henry Gebhardt, David Galloway of Paul Arlington, Inc.; William E. Price, Display Stage Lighting Company, and Pat Cain of Cain's Transportation Company.

The purpose of the organization as outlined at the meeting was manifold. It includes, among many of the minor details which will come into the routine business, the safeguarding of the members of the organization against irresponsible producers who obtain credit from the dealers in stage equipment, and which invariably results in losses. Also it is the intention of the organization to help along producers who are in financial straits due to unlooked for conditions and who are embarrassed by the importunities of the dealers who have extended the necessary equipment in credit. Wherever possible such a producer whose record is good will be helped along through the establishment of a committee which will look into the matter and smooth the difficulties for him with the creditors. Another similar committee of even greater importance is that which is empowered to act as an arbitration board between its own organization and the Producing Managers Association, with which the Board has established connections, and which will likewise establish an arbitration board to consider all matters over which litigation is imminent in regard to credits extended a producer by a member of the Theatrical Board of Trade.

F. S. Murray, of the New York Calcium Light Company, who was elected president of the new organization, in his speech of acceptance declared that the organization of the dealers was the logical step inasmuch as every other branch of the theatrical profession has already been organized. Another factor which hastened the formation of the Board was that dealers in stage equipment had lost upward of one-half million dollars last year in supplying theatrical appliances to theatrical enterprises which were unable to pay their bills. He asserted that this loss might have been avoided had the equipment concerns been properly organized and investigated through a central organization the claims of each aspiring producer.

"MARY STUART" FOR CHARITY

A benefit for the Catholic Young Women's Club will be given at the new Ritz Theatre, evening of April 1, at which time "Mary Stuart," the new John Drinkwater play, will be given.

The box holders include Mrs. De Lancey Astor Kane, Miss Georgine Iselin, Mrs. Morgan J. O'Brien and Mrs. Dudley Olcott 2nd. Other patronesses include Mrs. Lytleton Fox, Miss Elizabeth Marbury, Mrs. Henry W. Taft, Mrs. Francis Burrall Hoffman, Miss Therese O'Donahue, Mrs. John B. Duer, Miss Mary Brady, Mrs. William Redding, Mrs. William H. Good, Mrs. William C. Shanley, Mrs. Cornelius H. Tiers, Mrs. John Glynn, Mrs. Michael Garvin and Mrs. J. Walter Wood.

ALBEE HEADS RELIEF COMMITTEE

E. F. Albee is chairman of the committee of the theatre and motion picture division of the American Committee for the Relief of Ireland's Poor. A big drive in connection with the above is now being launched throughout the country. On Mr. Albee's committee are Martin Beck, George M. Cohan, William A. Brady, William Fox, Sydney Cohen, John Emerson, Sam Harris, Marcus Loew, Walter J. Moore, Harry L. Spencer and Joe Weber. Joseph B. Maxwell is executive director.



Frank Mullane

Playing this week at the Jefferson, New York, and hitting 300 in any position

ACTOR'S EQUITY FILES BRIEF IN THE STARK-O'BRIEN LIBEL SUIT

Organization Files Memorandum in Which It States That Its Work Will Be Hampered If Members Are Liable to Criminal Charges When Complaints Are Filed

A new side has been uncovered in the Leo Stark-J. Arthur O'Brien criminal case by the intervention in the case of the Actors' Equity Association in filing, by leave of the Court, a memorandum setting forth the belief of the Equity that the charges against O'Brien should be dismissed.

Stark charged that O'Brien wrote a letter to the Council of the Equity charging him, among other things, with stealing money from Chauncey Olcott while both were members of Olcott's "Macushla" company.

The charges were first heard in the Third District Magistrate's Court, before Magistrate Levine, and a second hearing was held in the Seventh District Court before the same judge, but no decision was rendered. The filing of the A. E. A.'s brief was subsequent to the second hearing.

The point stressed in the Equity's memorandum is that communications by an Equity member to the organization about another member are privileged "to the extent that the burden of the proof as to malice is switched from the defendant to the complainant, and that in the instant case the complaint of Mr. Stark must be dismissed because no evidence is introduced showing that in preferring these charges he (O'Brien) acted with any malicious intent."

The A. E. A. concedes that between two strangers or non-members a charge of theft is presumably made with malice, but contends that in this case the burden rests upon Stark to show that O'Brien acted with malicious intent as it does not, under the conditions, consider the letter O'Brien wrote as being libelous.

In its brief the A. E. A. asserts that it is a business association endeavoring to improve the morale of the theatrical business. "In exercising supervision over road companies," it claims, "its work will be greatly hampered if its members face a criminal charge if, in good faith, they present a complaint to the Council of the Actors' Equity Association alleging misconduct on the part of the member complained of."

The better method of procedure on the part of Stark in this instance, the Equity brief states, would have been to have pressed these charges against him for trial before the Equity Council, and if it then appeared that malice existed, bring the charge of criminal libel against O'Brien.

"The present procedure," it says, "bears the aspect of an attempt on the part of Mr. Stark, knowing that the witnesses for the defence, as in the case of all traveling companies, are scattered over the country, to force a withdrawal of the charges."

Monroe M. Goldstein, of the firm of Kendler & Goldstein, attorneys for Stark, in his memorandum answering the Equity brief, asserts that Stark could not have pressed the charges for trial before the Equity Council for the reason that his right to a hearing before that body was automatically denied by the fact that O'Brien's charges had been voluntarily withdrawn.

"The intervention of the A. E. A.," says the answering brief, "is predicated upon the further ground that its morale may be disturbed and hampered if its members face criminal charges in presenting complaints to its counsel."

"It is not comprehended," it continues, "how its best interest and aims can be observed by trying to mitigate a crime which strikes at the very basis of fraternity and makes social intercourse impossible."

In placing its moral influence back of the offender, the Equity Association, ac-

cording to the brief, is placed in a paradoxical position of avowing a basic aim to improve the morale of the theatrical business, and then condoning a vicious libel against one of its members in good standing.

"Adopting the most germane view," adds the answering brief, "the A. E. A. in the final analysis is giving corporate weight and sanction to the principle that fraternal co-operation is incompatible with law and justice by urging in this case that the law should not take its course. It avows Equity and evades Equity."

The brief asks whether the A. E. A. will countenance libel or aid the common cause in seeking to establish a deterrent to other members who are under the illusion that criminal libel is a legal weapon in the struggle for professional recognition.

As it now stands the case will undoubtedly acquire the status of a precedent, and its importance to the acting profession is unquestionably of great weight.

MISSING ACTRESS, HEIR

SYRACUSE, March 22.—Laura Davis, who left this city twenty-eight years ago to go on the stage and of whom nothing has been heard since, is cited as one of the heirs to the estate of her mother, Mrs. Sarah Davis, who left an estate of \$7,500, according to the petition for letters of administration filed with the surrogate this week by William Davis, a son.

REILLY PUTTING OUT A SHOW

Matthew J. Reilly, formerly with the Reilly and Mechanic "Keystone Shows," has bought the Joseph Farrerri Shows, through Walter K. Sibley, and will open with a twenty-car show at Richmond, Va., on April 2, to be known as the Matthew J. Reilly Shows.

"SWEETHEART SHOP" GETS MONEY

SAN FRANCISCO, Cal., March 21.—"The Sweetheart Shop," sent to the Coast by Edgar J. MacGregor, will play to about \$60,000 in four weeks, giving 36 performances. It is now many seasons since any musical attraction has played here for four weeks. The show caught on after the first week and business increased steadily. Judging from the advance sale and mail orders, and with the "Greenwich Village Follies" gone, the last two weeks proved to be the biggest of the engagement. The cast, with one exception, is the same as played at the Illinois Theatre in Chicago and the Knickerbocker in New York. After playing a few one-nighters, the company will tour through the Northwest, and is scheduled to open in Chicago May 15.

CLARA HAMON FOR FILMS

ARDMORE, Okla., March 21.—Clara Hamon, who was acquitted of the charge of murder in connection with the shooting of the late Jake L. Hamon, the millionaire oil man, is going into the movies.

A contract calling for \$1,000 a week for her services in the making of a series of pictures was offered her shortly after her acquittal. There will doubtless be considerable opposition to her appearance as a film actress, according to a statement made by Dr. Wilbur F. Crafts, who said that the International Reform Bureau would make a strenuous fight against the showing of any picture she might make.

"KISSING TIME" CLOSES

CHICAGO, Ill., March 21.—"Kissing Time," having served out its time, closed at the La Salle Saturday night and was immediately shipped into the warehouse. The La Salle will remain dark this week and will then reopen with a film version of Vicente Blasco Ibanez's "The Four Horsemen of the Apocalypse."

MANAGER FOUND DEAD IN BED

J. W. Brownlee, an oldtimer in the theatrical business, was found dead in his room at the Dalt Hotel March 16. He was managing the "Uncle Tom's Cabin" company playing on the coast. Death was due to natural causes.

CANTOR'S SHOW IN BROOKLYN

The Eddie Cantor show, "The Midnight Rounders," will be seen in Brooklyn next week, starting March 28. The show has been booked into the Shubert-Crescent.

PLIMMER RETAINS LICENSE

Deputy Commissioner of Licenses Garrity last week refused to revoke the license of Walter Plimmer, booking agent, following a hearing of a complaint filed by Sterling and Grisman against him. The complaint was filed following a decision by the V. M. P. A. in their favor, awarding them a sum of \$337.50 they claimed was due them from Plimmer on an unfulfilled contract. Garrity's answer to the complaint was as follows: "After due and careful consideration of the evidence against the Walter Plimmer agency, we do not find sufficient grounds for the revocation of his license on the grounds submitted to this department. We feel that it is a case for the civil courts to determine."

The history of the case is as follows: Sterling and Grisman booked an act called "The Rainbow Cocktail" for Plimmer's house in Rome, the Regent. When the act arrived there the theatre had been shut down. They brought the act back, and claimed \$337.50 for salary. Plimmer refused to pay. They took the matter to the V. M. P. A., which decided in their favor, awarding them the amount. He still refused to pay. They then took the matter to the Commissioner of Licenses, who answered as above. Following the decision of the case, Sam Grisman filed suit against Plimmer for the amount claimed, in the Third District Municipal Court.

DALE WINTER IN "IRENE"

CHICAGO, March 21.—Dale Winter has succeeded Helen Shipman as "Irene" in the musical comedy of that name at the Studebaker Theatre. Miss Winter stepped into the cast without even a moment's notice. Illness caused the withdrawal of Miss Shipman.

"Irene" is now playing its seventeenth week at this theatre. It bids fair to remain through the spring and summer and perhaps into the next season. It is the leading success in Chicago.

HEARING ON CENSORSHIP BILL

TRENTON, N. J., March 18.—The bill providing for a State Board of Motion Picture Censors, fathered by Senator Sturgess of Gloucester, will receive a public hearing next Monday afternoon by the Senate Social Welfare Committee. Exhibitors from New York, New Jersey and Pennsylvania will attend the meeting in large numbers in order to offset the support that will be thrown to the measure by the church people.

NEW VAUDE. HOUSE FOR MADISON

CHICAGO, Ill., March 21.—The Fuller Opera House in Madison, Wis., is being razed this week in order to make way for the new \$250,000 vaudeville theatre which will be erected on the site of the old theatre. Joseph Davis, in the box office of the Fuller Theatre, is the only man of the staff who can claim that he saw the theatre erected and closed. He has served with the house for thirty-one years.

"EMPEROR JONES" IN FRISCO

SAN FRANCISCO, Cal., March 21.—Eugene O'Neill's "Emperor Jones" is playing at the Players Theatre here to capacity houses.

Carl Kronke in the title role, is making a decided hit and John Ely Golden received many good notices for his clever interpretation of the only other speaking role.

CHORUS VOTE STARTED APRIL 1

Members of the chorus branch of the Actors' Equity Association will start to ballot on the "Equity Shop" question on April 1, when ballots and literature dealing with the question will be sent to members in all parts of the country. The polls close on Tuesday, May 2, at six o'clock.

COAST BLUE LAW KILLED

SAN FRANCISCO, March 21.—The proposed blue Sunday law offered by Senator Dennett, of Modesto, was killed in the Senate Judiciary Committee, without even being reported out. All efforts of Senator Dennett to have the bill referred to the Committee on Public Morals proved unavailing.



BILLIE BOWMAN

IN CHATTER AND CHANGES

Rep.—GLADYS BROWN of the HENNESSY OFFICE

PLAY PIRATES TO BE PUNISHED BY NEW CANADIAN LEGISLATION

Copyright Law Introduced Before House of Commons Provided
Protection to Dramatists Against Unscrupulous
Producers

OTTAWA, Canada, March 21.—A long felt want of American playwrights and producers is answered by the presentation of a bill in the House of Commons which provides a fine and prison penalty for play pirates. The bill is framed for the purpose of eliminating the piracy of copyrighted plays for Canadian presentation without the consent of the authors and without any royalty payments being made.

The new bill minutely covers every detail, and if enacted, as there seems every possibility of its being, one of the most annoying features in American play production will have been done away with.

Every class of public entertainment is included in the proposed bill. Grand opera, drama, musical comedy, or any other original products which may be used for public amusement are protected.

The bill in part is as follows:
"Any person who wilfully suppresses the title, or the name of the author, of any dramatic or operatic work or musical composition in which copyright subsists in Canada, or who makes or causes to be made any change in such work or composition itself without the written consent of

the author or its legal representative, in order that the same may be performed in whole or in part in public for private profit, shall be guilty of an offence, and shall be liable to summary conviction to a fine not exceeding \$500, or in a case of a second, or subsequent offence, either to such fine or to imprisonment for a term not exceeding four months, or to both."

The bill explicitly provides penalties for any person or persons who—

(a) Make for sale or hire any infringing copy of a work in which copyright subsists; or,

(b) Sells or lets for hire, or by way of trade exposes or offers for sale or hire any infringing copy of any such work; or,

(c) Distributes infringing copies of any such work either for the purpose of trade or to such an extent as to effect prejudicially the owner of the copyright; or

(d) By way of trade exhibit in public any infringing copy of any such work; or,

(e) Imports for sale or hire into Canada any infringing copy of any such work.

The bill is most drastic and complete, and managers in all parts of the Dominion are in accord with its scope.

FIND IN FAVOR OF MARX

That Moe Marx was not an owner of the "Oh, By Jingo" company was the decision of Judge Davis in the Third Municipal Court last Tuesday, who decided in favor of Marx, defendant in an action brought by Florence Mascott, a former chorus member of the show. Miss Mascott filed her suit through the Actor's Equity Association, asking for two weeks' salary and transportation from Columbia, S. C., where she was discharged from the company, to New York.

According to the testimony of the plaintiff she was engaged for the show in September, 1920. In October, while the show was appearing in Syracuse, she testified that she and other members of the company had been paid salaries by Marx. In November, she said, she was let out, without receiving a two weeks' notice. Marx claimed that he had been engaged as an agent for the show by Joe La Tour, who he said was the real owner, and that he was not responsible for any breach of contract.

REISENFELD ENTERTAINS

Today Hugo Reisenfeld entertained the press and a few interested friends with a buffet luncheon. Preceding this there will be a showing of "Sentimental Tommy," the John Robertson production adapted from Barrie's popular story.

DANCERS MARRY

CHICAGO, Ill., March 21.—Jack Catwright and Birdie Meyers were married in this city last week and left town immediately for a honeymoon tour which will be spent on the Pacific coast. Both are professional dancers and will be seen in a new vaudeville offering.

DANCE HALL FOR WILMINGTON

WILMINGTON, Del., March 14.—The Auditorium, a new dance hall, said to be the largest in the world, was opened here last week. P. F. Thompson is the owner and manager of the hall, which has the largest floor space of any dance hall in the east.

FULLERS TO BUILD A HOUSE

SYDNEY, Australia, March 18.—It is reported here that Ben and James Fuller have purchased the plot at the corner of Pitt and Capbell Streets, and that they are to erect a new theatre on the site.

MARATSKY SUES FOR COAT

Louis Maratsky, jeweler to the profession, whose home is in Hudson, N. Y., served a summons on Ollie Verne, who plays in burlesque at the National Winter Garden on Houston street, charging that she has in her possession a fur coat belonging to him. So far Maratsky has not filed a complaint, and F. P. Hier, attorney for Miss Verne, states that he will ask that the charge against her be dismissed. The summons was issued from the Fourth District Court.

According to Maratsky's attorney, Sol Zwerdling, the jeweler, gave the coat to the actress with the understanding that if she liked it she was to pay him for it.

Miss Verne, however, says that he gave her the coat outright as a present. She denies that she was supposed to pay the jeweler-furrier anything for it.

According to report, she looks quite becoming in the coat.

BEBAN DECLARES HIMSELF

CHICAGO, Ill., March 21.—George Beban, who is on a speaking tour and is appearing nightly in various leading motion picture theatres, denounces the report that Clara Hamon is to enter the motion picture field. "If the time should ever come when Clara Smith Hamon succeeds in breaking into the movies, then I would feel like quitting producing and acting in them," says the star. He made this statement before an audience of 2,000 people at the Commercial Theatre and was roundly applauded for fully five minutes.

"THE REBEL MAID" PRODUCED

LONDON, March 18.—"The Rebel Maid," Robert Courtneidge's latest production, opened at the Empire Theatre on March 12, and was accorded a rousing reception. In the cast of the piece, which takes place in the year 1688, are the following: C. Haydon Coffin, Thorpe Bates, Leslie Carter, Charles Chammer, Walter Passmore, William Cromwell, Reginald Sheridan, Ada Blanche, Madeline Spicer, Daisy Revett, Betty Chester, and Clara Butterworth.

BINGHAMTON STOCK CLOSED

Corse Payton, who recently opened a new stock company in Binghamton, N. Y., and at the same time continued with his Scranton, Pa., organization, has closed his Binghamton venture after a few weeks' try. Payton played one week with his Scranton Co. and one week with the other.

SACHS SAYS "IRENE" LOST MONEY

LONDON, Eng., March 18.—J. L. Sachs, owner of the English producing rights to "Irene," who produced the show in London at the Empire Theatre, where it ran for forty-five consecutive weeks, in a published statement in one of the local theatrical journals, said that the show had been a losing proposition, and that for every week it ran he dropped £2,400, equivalent at the present rate of exchange to \$9,600.

Sachs claimed that the high cost of producing, and running a show were responsible for the loss of money, despite the fact that during the extended run of the piece there was not one performance at which capacity attendance was not the rule, rather than the exception. In furtherance of Mr. Sachs's claims the publication goes on to state that the high rental of West End Theatres enters largely into the consideration of the cost of productions, and that incredulously large amounts of money are asked for desirable theatres in the West End.

Just why Sachs, who is understood to be financially interested in several London playhouses, did not put the production into a house of his own, or why he continued to run a production that lost \$9,600 for him every week for a period of more than ten months is not explained. Nor does the paper elucidate just why Sachs is the only one who has felt the pinch of the high rentals and cost of production, and why, even if he was, the most successful musical comedy in London should run for ten months at a staggering loss.

The tale of woe recited by Sachs seems even more ridiculous in the face of the facts that five companies are playing the piece on tour, and that in New York, Chicago and other American cities, particularly in New York, where it was first produced, the show has played continuously for almost two years to continual capacity.

For many months past rumors of differences, threatening to involve legal actions between Sachs and the American owners, producers and authors of the play, have been rife on both sides of the Atlantic, and several Americans interested in the piece have made visits to London to determine the exact nature of things. It is believed that Sachs has experienced some difficulty in the matter of royalties with his American associates, and that the sudden end of the successful run of the play may be the direct outcome of these difficulties. Nothing definite is known on this, however, and just why "Irene" should have run for ten months, and lose nearly half a million dollars, will remain one of the theatrical mysteries of the year.

The American producers of "Irene" have, it is said, cleaned up over \$1,000,000 on the piece.

ETHEL BARRYMORE BOBS HAIR

Ethel Barrymore has taken off ten years in her appearance through the bobbing of her hair. Although the mother of three children, she appears exceedingly youthful in the new manner of wearing her hair. She recently underwent an operation in the Flower Hospital, New York, and it may be possible that the popular player was compelled to cut her hirsute adornment, or perhaps it was done to aid in curing falling hair—but the best explanation that can be advanced is, that it is a desire to renew youth—and if this is so, she has succeeded admirably.

WILL PROMOTE MUSICAL TALENT

The founding of a central orchestra and twenty-three orchestral groups, two concert bands and six choral societies is called for in the programme of the American Orchestral Society, the purpose of which is to promote musical talent. The project is purely educational and is not designed to enter the concert field in competition with existing symphony orchestras. The central orchestra will be under the leadership of Dirk Foch.

CRESCENT MGR. MARRIES

SYRACUSE, March 21.—Phillip J. Smith, who has been identified with the motion picture business here for some time and who leased the Crescent theatre last summer, was married last week to Marian Fleischman.

"DANGEROUS MAID" NEEDS FIXING

ATLANTIC CITY, March 22.—Certain sign posts along the theatrical way are like "wet paint" signs in that they inspire persons to ignore them. Last night at the Apollo Theatre "A Dangerous Maid" served as a paradoxical proof. Mr. George Gershwin put together some dainty music—nothing great, you understand, but titillating and Charles W. Bell, sometime ago wrote a comedy which inchoately is melodrama. These two alien elements were alternated last night in an opus renamed "A Dangerous Maid" with a cast that is in some respects not very discretely chosen. The spirit of a musical comedy must be innate, like the soul of a great man or a great woman. It cannot be fitted like the joint of a water pipe. As a comedy "The Dislocated Honey-Moon" was false in mood for beneath the comedy glowered the storm of serious melodrama. Now, practically unchanged, the same rumbling undertone makes itself felt, giving the lie direct to Mr. Gershwin's music. The story throttles the score, and is of such nature that it does not lend itself to music even structurally. The first act prohibits the use of a chorus, the second gives it scant room, and the third, with several people coming in out of a raging storm in dry coats and spotless shoes and then leaving a girl who is tasting of tragedy to sing a dainty little melody about rain coming into everyone's life is scarcely artistic, something like moulding Thor in a lace cap.

Amelia Bingham, original in the heart of the Plutocratic Mother and likewise Frederic Burt and Juanita Fletcher did well inasmuch as they managed to get themselves thoroughly disliked by the audience which is what they were intended to do according to the rules of good melodrama. Creighton Hale, whose comedy powers are superb, was cast in a part never meant for him, and charming as she and dainty Juliette Day was not convincing.

Vinton Freedly made a sort of agreeable neutralizer in a style that is always neat and sometimes unusually polished and amusing.

"A Dangerous Maid" is interesting in story, interesting in music, but not very well put together. Edgar Macgregor is the producer.

A little fixing up by competent stage directors will help the piece immensely. A few more performances also will aid.

JACK PEARL AND JAMIE COUGHLIN

Jack Pearl and Jamie Coughlin, whose pictures are on the front cover of this week's issue of the CLIPPER, are featured with I. H. Herk and Arthur Pearson's big offering on the Columbia Circuit, "The Powder Puff Revue." They are playing Miner's Empire Theatre, Newark, this week. Pearl and Coughlin have been a sensation in burlesque this season, as their style of comedy is of a different type than usually seen and they stand at the head of their respective class. Pearl is doing Dutch comedy and Coughlin is an eccentric comedian.

MILLER'S SON IN ASYLUM

Henry Miller, Jr., son of Henry Miller, the actor-manager, has been placed in the Bloomingdale Asylum, under a commitment signed by two New York physicians and a Supreme Court justice. Miller, Jr., recently arrived from Los Angeles and was at first sent to Bellevue Hospital.

The superintendent of Bloomingdale, Dr. Russell, stated that Miller had been very much depressed of late, and that it was thought best that he be committed.

MAKE UP DEALER DIES

CHICAGO, Ill., March 21.—Prof. Warrington, one of the most widely known manufacturers of grease paints and theatrical makeup, died at his home in this city Feb. 25, of diabetes, following a month's illness. He is survived by a widow and five children. The family will continue the business.

NO. 2 "BROKEN WING" CO. FORMED

Sargent Aborn, who produced "The Broken Wing," is now preparing a second company, which will tour the road starting in September.

TRIAL OF JOHN DOUGHTY, FORMER SMALL SECTY., BEGINS

**Intense Interest in Case Attracts Hundreds to Court Rooms—
Ambrose Small, Millionaire Theatre Owner Still
Missing and No Trace of Him Found**

TORONTO, March 22.—The case of the mysterious disappearance of Ambrose J. Small, the theatrical manager, who disappeared from this city the second of last December, was brought up again when John Doughty, secretary to Small, was brought up for trial this week.

Doughty is being tried by a jury for the theft of \$105,000 worth of Victory bonds, the property of Small, and also on the accusation of conspiring to kidnap the theatre owner.

The testimony will, it is believed, throw some light upon the probable whereabouts or fate of the manager, who was well known, not only through Canada, but the United States as well.

Doughty has been Ambrose Small's secretary for many years, and when Small sold the Grand Opera House here to Trans-Canada Theatres, Ltd., a position was made for Doughty with the purchasers in Montreal at \$75 a week, considerably more than he had received from Mr. Small. On the day Small disappeared he (Small) had received from Trans-Canada Theatres a check for a million dollars on account of the Grand Opera House deal, and this check he deposited in a bank. So far as the evi-

dence at the preliminary trial of Doughty today revealed, the last seen of Small was at 5.30 o'clock on the afternoon of December 2, 1919. Doughty himself disappeared on December 29, 1919, and some time later the discovery was made that \$100,000 Victory bonds had been removed from Small's safety deposit vault, to which Doughty had a key.

Doughty was not heard from again until last November, when he was located in Oregon City, Oregon. There he was working as a mill hand in a paper mill under an assumed name. He was brought back to Toronto by Detective Sergeant Austin Mitchell, of this city, who has had the Small case in hand for more than a year. On the way to Toronto Doughty made a statement, according to Mitchell's evidence today, admitting that the missing Victory bonds were in his sister's house in Toronto, but denying any knowledge of Small's whereabouts. The theft charge against Doughty had mentioned \$100,000 of Victory bonds, but upon his being taken to his sister's residence here immediately upon his return from the West under guard, another \$5,000 of bonds were recovered along with the \$100,000.

"TIP TOP 4" SUED FOR \$10,000

The Miner-Gerard Company, headed by Barney Gerard and Harry Miner, has started suit against the "Tip-Top Four," a quartette now playing in the "Lady Billy" show, for \$10,000 damages, alleging breach of contract. According to the complaint filed through House, Grossman & Vorhaus the quartette, composed of Harry Lang, Harry Webster, Vincent Scanlon and Theodore Weller, contracted with the producing company to play during the 1920 season, with an option on their services for the 1921 season, at the salary of \$250 a week for the act. The quartette, however, never played for the plaintiff concern, it is alleged.

The answer of the defendants, filed by their attorney, Harry S. Hechheimer, states that the contract was subject to the consent of each of the four actors, and that this consent was not given.

HEARING ON THEATRE BILLS

HARRISBURG, Pa., March 21.—A public meeting was held by the sub-committee of the Ways and Means Committee today to discuss the series of bills presented in the legislature to regulate theatrical and motion picture interests in the state.

The bills are as follows:

Levying of 1 per cent tax on gross receipts of motion picture and theatrical houses.

Increasing taxes about 300 per cent.

Prohibiting selling of seats from which the entire stage cannot be viewed.

Ten per cent tax on all films.

Harry O. Jordan, manager of Keith's Vaudeville Circuit, Maurice J. Speises, counsel for the Theatre Owners' Association of Pennsylvania, and Benjamin Harrison of the Theatrical Employees' Association, spoke against the proposed measures.

Benjamin M. Golder, chairman of the sub-committee declared it was time to stop "profiteering in theatres." He said that "pressure from the public made 'some action' necessary."

"The people cannot understand," said Golder, "why that when a poor show comes to town the prices are kept around three dollars, but when a highly advertiser show makes its appearance the prices are boosted to nearly double. This practice must be stopped."

KILLED IN AUTO ACCIDENT

Fred Lyons, motion picture actor, was killed in an automobile accident in Los Angeles March 16. A young woman who was riding with him could not be located.

ACTRESS TELLS KIDNAPPING TALE

CHICAGO, Ill., March 21.—An actress' strange tale of kidnapping is being investigated by the local police. The girl is at present at the Cook County Hospital. She is Miss Betty Wood, a professional dancer, 20 years old. Despite the statements of attending physicians that she showed no marks of violence she persist in her story that she and her companion, Lillian Gordon, also an actress, had been taken to a house at 4206 Berkeley Avenue by two men.

The case was brought to the attention of the police when the actresses appeared at the Great Northern Hotel late Saturday night and asked for medical treatment. They told a disconnected story and were taken to the hospital in the police ambulance. Miss Gordon told the police that they had gone to the Berkeley Avenue address and that they had been beaten there by the two men. The girls claim that the men beat them with revolvers.

Both the women are being held here until their stories have been thoroughly investigated.

EMPIRE STOCK OPENS ON MAR. 28

SYRACUSE, N. Y., March 21.—Vera Halare, who during the past season played the Peggy Wood role in one of the companies presenting "Buddies," will be the leading lady of the Knickerbocker Players when they open their season of stock at the Empire on March 25, it was announced recently by Howard Rumsey, the producer.

\$5,000 A MONTH FOR WIDOW

SAN FRANCISCO, Cal., March 21.—The will of Fred B. Henderson, formally Western representative of the Orpheum Circuit, who died recently was admitted to probate by Judge Shortall this week. The widow, Mrs. Smith B. Henderson, was given a family allowance of \$5,000 a month pending settlement.

CAN'T EXAMINE CORNET PLAYER

The court order for the examination of Sol Gianettino, named as correspondent by Clifford C. Fischer, former vaudeville agent, in his counter-charges to the suit for divorce brought by his wife, Rosa Fischer, known on the vaudeville stage as Princess Rajah, was set aside by Justice Erlanger in the Supreme Court last week. Gianettino is the cornetist in the band in Eva Shirley's act.

In his answer to the charge that he had lived with a woman by the name of Alice Jennings at 336 West Fifty-sixth street, from December, 1919, to April, 1920, Fischer who is now in the motion picture business claimed that he had been forgiven. He also charged that the "Princess" was guilty of misconduct with Gianettino in Omaha, Neb., on January 14, 15 and 16, 1920.

Fischer asked that Gianettino be examined while he was playing at the Bushwick Theatre, Brooklyn, in February. This request was granted by Justice Ford, but upon the affidavit of Mrs. Fischer that the examination was desired simply to harass and annoy her, was a "fishing engagement" for the purpose of ascertaining whether any evidence could be found to substantiate Fischer's counter-charges. Justice Erlanger set aside the order to examine the alleged correspondent.

Gianettino promised that he would be on hand to testify when the case is tried.

JAMES GETS MALDEN HOUSE

MANCHESTER, N. H., March 19.—Stanley James, manager of the New Park Theatre, has purchased the Malden Auditorium in Malden, Mass., one of the finest playhouses in greater Boston and has announced that he will take possession Monday, April 4.

The theatre has been given over to stock production and Mr. James plans to retain the present company playing there—the Temple Stock Company rated as one of the best in the country.

Negotiations are also under way by the same manager for two other houses within sixty miles of Manchester which, if consummated, will give him four theatres and a fifth when his new Manchester theatre is completed.

SHELDON HAS NEW PLAY

Harry S. Sheldon, the author of "The Havoc," has written a new play called "The Girl or the Dollar," which had its premier in Elmira last Sunday. Taylor Holmes is in the featured role.

After a week of one-night stands through Pennsylvania, the play will open at the Cort Theatre, Chicago, for a ten weeks' engagement.

DIVORCED, BUT WORK TOGETHER

Harry Waiman, of the vaudeville team of Waiman and Berry, has secured a divorce from his wife Irene. Although split domestically, they will continue to work together as a vaudeville act and will continue their tour.

The divorce was granted on March 17.

BOLTON FIXING UP "TANGERINE"

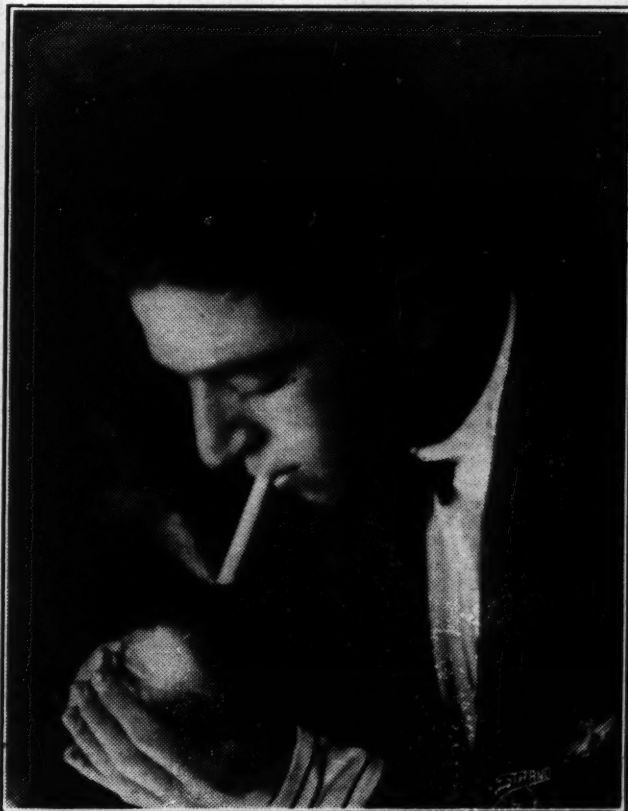
Guy Bolton has been engaged to revise the book of Carl Carleton's production of "Tangerine," which was written by Philip Bartholmae, with music by Hugo Felix and Carlos Sanders, and lyrics by Howard Johnson.

WINFIELD SHEEHAN SAILS

Winfield Sheehan, vice-president and general manager of the Fox Film Company, sailed for Europe on Friday. There was a delegation of Fox film department heads and executives present to wish Mr. Sheehan bon voyage when the *Olympic* left her dock.

NEW POLICY AT LOEW'S HIP.

STOCKTON, Cal., March 21.—Loew's Hippodrome, which has been devoted to motion pictures exclusively, is closed, pending the change of policy which will be made. It is expected that the house will be reopened next week.



LUBA MEROFF
PRESENTS
BEN MEROFF

in "A Little Bit of Everything" and "That's Terrible." By Sam Ward.

Assisted by George Oakes at Piano

Ten weeks in New York for Loew and four weeks to follow on Fox time. Thanks to

Mr. Hyde, Mr. Lubin, Edgar Allen and Mr. Loeb.

Who Booked the Act?—Mandel & Rose

VAUDEVILLE

LOEW TO CHANGE POLICY OF 4 HOUSES

TO STANDARDIZE ENTERTAINMENT

After May 23 a change in the policy of a number of the Loew houses will be inaugurated. These changes will affect the type of entertainment offered in the various theatres. It is planned to install a universal split-week policy over the entire circuit, switching such houses as do not at present play split weeks into the new order of things.

The State Theatre, Indianapolis, Ind., and Loew's, Dayton, Ohio, booked by Moe Schenck, at present play five acts of vaudeville and pictures for full weeks. They will play six acts and pictures split after the 23d of May.

In Canada, the Loew houses in Toronto and Hamilton will undergo a change, Toronto going from a three-act split to a six-act split, with Hamilton, Loew Theatre, New Rochelle, in the process of reconstruction, which will, when completed, accommodate 2,500 people, will play a six-act split booked by Sol Turck.

Athens, Georgia, a two-day stand, which served as a preliminary date to the opening of the Loew southern tour at Knoxville, has been dropped from the books. It had been used to break the long jump from New York to Knoxville. Several other changes are now being arranged, and will be announced shortly. It is the purpose of the Loew office to standardize its entertainment throughout the length of its circuit.

AUDUBON GIVES KIDDIE SHOW

On Saturday morning, March 19, a theatre party was held by William Fox, at the Audubon Theatre under the auspices of the *Illustrated Daily News*, for the benefit of kiddies. Over 6,000 children were accommodated at the theatre, the house being filled twice. Forty policemen were stationed at the house to keep order.

Toys were given each kiddie who attended, by the Toy Syndicate of America, following a speech made by Ben. H. Jackson, manager of the Audubon. Jackson explained in this speech that the purpose of the party was to give, on Easter, to each child who had been disappointed by Santa Claus at Christmas, a gift, and that the event would be held every Easter at the theatre.

The house and attaches were donated free, the employees volunteering for the occasion. Two film comedies, a Mutt and Jeff, and a Clyde Cook, were shown.

LEVY BOOKS MANY

During the past week the Mark Levy office has put together two new acts, and booked seven others for blanket tours of the Loew time. The new acts are Paul Van Dyke and Joe Devlin, and the O'Neill Sisters. The acts booked are, Sherlock Sisters and Clinton, Joe and Johnny Fields, Mason and Fletcher, Frank Hartley, Two Daveys, Patrice and Sullivan, The Three Keena Sisters.

NOVELTY SHOOTING ACT BOOKED

Amelia Brutell, in a novelty second-eight act in which she does trick and fancy shots while blindfolded, will be seen around New York in the near future. Marinelli is handling the act.

BIG REVUE AT GARDEN

Charles Cornell's revue, now playing at the Broadway Gardens, and in which Ethel Arnold is featured, is the largest revue on Broadway, having a cast of thirty-two people.

NEW ACTS

Matty Scanlon and Katherine Hatfield, the latter formerly seen with Bernard Granville in "The Little Blue Devil," and on the Century Roof, are now rehearsing a new two act, called "Nothing Like It," with songs, dances and talk. It will open shortly.

"Be Cautious Girls!" is the title of a new act written and being produced by Frank Rich. It will have a cast of eight people, two men and six girls.

R. E. Unger is rehearsing an act to be known as the "American Novelty Indians," which will be done by three male and three female Indians. The act will consist of talk, Indian songs, dances, and exhibitions in lariat throwing and archery.

James B. Carson, in a new monologue entitled "The Globe Trotter," written by H. I. Phillips of the *Evening Globe*, will soon be seen at vaudeville houses.

MOLINE JR. ORPHEUM CLOSES

MOLINE, Ill., March 21.—The Junior Orpheum theatre here has closed for the remainder of the season. The house had recently changed its policy from that of six acts, to three acts and picture. The musicians shortly afterward came out with a demand for higher wages which was considered unreasonable, and rather than give in, the house was closed.

A change in policy is also being contemplated at the Junior Orpheum theatre in Decatur, Ill. The house is now showing six acts, Kinograms, and Topics of the Day, with a serial added occasionally.

PEPPLE BUYS OUT HOFFMAN

CHICAGO, Ill., March 20.—T. Dwight Pepple has purchased the interest held by Richard Hoffman in the Unity Vaudeville Agency and will conduct the business under his own name. The new company will be known as T. Dwight Pepple Attractions. Hoffman will continue in the theatrical business as an independent agent, making his headquarters at the Pepple offices.

NEW HOUSE FOR HEMPSTEAD

A vaudeville and motion picture theatre with a seating capacity of 2,100 and costing about \$300,000 is to be erected by Max Burr, of the Albemarle Theatre, Inc., at Hempstead, L. I., on the site now occupied by the Hempstead Hotel and the Pure Food Market. Nathan Stern, associated with Marcus Loew, is interested in the project.

SCHALLMANN LOOKING FOR ACTS

CHICAGO, Ill., March 21.—Hyman Schallmann, of the Schallmann Brothers Agency, has gone to New York City where he will endeavor to secure a number of eastern attractions for western bookings. Leo Schallmann will look after the interests of the office until his brother returns, which will be within the next fortnight.

BERNSTEIN TAKING OVER SHOW

Freeman Bernstein sailed on March 22 for Paris aboard the *Aquitania*. He is taking with him a repertoire show, of 22 people, which will present a series of old time American plays in England, opening May 2, at Nottingham. He will return to America when the company of players has been established.

ANNA EVA FAY RETIRING

CHICAGO, Ill., March 21.—Anna Eva Fay announces that she will depart for Italy some time this summer. During her recent vaudeville tour of the middle-west it was advertised that it was her farewell appearance in the show business. She closed her vaudeville tour in Racine, Wis., last week.

SONGWRITER GETS LONG ROUTE

Nat Vincent, the songwriter, who with Blanche Franklyn, is appearing in vaudeville act on the Loew circuit has been booked for a forty weeks' route.

BECK IN QUEST OF FOREIGN NOVELTIES

SAILED FOR EUROPE TUESDAY

Martin Beck sailed for Europe aboard the *Aquitania* on Tuesday, March 22. He goes for an indefinite and extensive tour of the Continent on business. He will endeavor while in Europe to unearth and book for America several big novelties, and will look over some acts that have been offered to him for tours of America. His visit will include Italy, France and England, where he will establish agencies to supply the Orpheum circuit with first-class foreign acts. These agencies will act as an exchange medium for international bookings.

He is accompanied on his trip by his wife, and Earl Sanders, one of his booking office associates.

Mr. Beck returned last week from a winter vacation at Palm Beach. Immediately upon his arrival in New York he set to work rearranging several booking schedules, which brought about a change of policy in a number of the Orpheum houses, principally in Omaha, Kansas City, New Orleans, Minneapolis and Memphis, which now play seven acts of vaudeville, and which will in future play eight acts. There will be more booking changes later in the year.

4 MORE WEEKS FOR ETHEL LEVEY

Owing to the fact that the rehearsals of the production in which she is to appear have been postponed, Ethel Levey has accepted four more weeks on the Keith time in New York City. The first will be at the Hamilton during the week of April 4th. The Riverside, week of April 11 follows, and the house for the week of April 18 has not been selected as yet.

Her last appearance will be a return engagement at the Palace for the week of April 25. Miss Levey will sail for England on the *Aquitania* on May 3.

LILLIAN WALKER IN VAUDEVILLE

Lillian Walker, motion picture star, is another of her craft who is to go into vaudeville. She opens in a single act at the Orpheum Theatre in Memphis, Tenn., on March 28. The screen star began her theatrical career in the two-a-day, appearing in vaudeville prior to appearing in the films. Among other picture stars who have turned to vaudeville recently are Francis X. Bushman, Beverly Bayne, Virginia Pearson, Sheldon Lewis, and Zena Keefe.

"IZETTA" DIVORCED

CHICAGO, Ill., March 21.—Izetta Pearl Rose, known professionally as "Izetta," was granted a divorce from her husband Harry Rose. She was permitted to retain her maiden name, that of Izetta Pearl Baker. Leon A. Berezniak represented Miss Baker in the legal proceedings.

CRONIN AND SMITH TEAM

Art Smith and Jim Cronin, formerly of the team of Nelson and Cronin, who split last week after appearing together in "Broadway Brevities," are to do a new double act written by James Madison. Smith and Cronin formerly appeared together in a three act, billed as Smith, Volk and Cronin.

BLACKWELL TRIES VAUDEVILLE

Carlyle Blackwell, screen star, made a short stab at vaudeville which ended last week. Blackwell broke in a sketch on the Proctor time and abandoned it after a short tryout. He is rehearsing a new vehicle.

N. V. A. COMPLAINTS

Al. F. Hawthorne has complained against Raymo and Rogers, claiming that they are infringing on his manuscript, including the bits of "the hole in the street," "the gas company route," and the "lawyer and the wop." Hawthorne says that Rogers was formerly a member of the act known as Anthony and Rogers, which paid him royalties for use of the material, and asks that Raymo and Rogers also pay him royalties.

Billy Hodge and Circus Girls have filed complaint against Howe and Fay, alleging that the latter act is infringing on the comedy points of their act, such as the burlesque mind-reading bit and second sight.

Hughes and Debrow claim that Lloyd and Good are using two of their jokes, namely the "Memphis-Louisiana" gag, and the lines "Big Mouth! Yours ain't no buttonhole."

ROLLINS SISTERS SUE

CHICAGO, Ill., March 21.—Kathryn and Sadie Rollins, vaudeville actresses, have filed precipes in two damage suits against Mrs. William Preston, wife of a wealthy real estate dealer of Libertyville and Chicago. Each asks damages amounting to \$75,000, and according to the statements of the two the ensuing suits will charge slander.

The actresses state that Mrs. Preston in her bill for partition some time ago named them in connection with her 60 year old husband and that she included their little bungalow in recital of her allegation. The girls purchased the home paying \$1,000 down and \$75 a month with interest. Mrs. Preston charged in her bill that the women had been made a present of the house by her husband.

Mrs. Preston is suing for divorce.

LOEW MGR. TO RULE ON FIGHT

MONTREAL, Canada, March 19.—Benny Mills, manager of Loew's Theatre in this city, has been chosen a member of a committee of five who will pass on the match between Solly Green and Oscar Deschamps who will fight a ten round battle here Monday night. The committee is a result of the request of both fighters who some time ago were accused of having framed the coming battle. If the fight is not above-board according to the judges, the money will go to charity.

The proposed bout was cancelled when suspicions of a frame-up were aroused and the new terms arranged to the satisfaction of both the featherweights who were surprised when the accusations were published in a local paper.

MOSKOWITZ PUTS ON SHOW

A beefsteak dinner and entertainment was given at the Castle Cave Grill Saturday night of last week by the Justinian Lodge, No. 59, of the Knights of Pythias. Those who entertained were Mercedes, Sophie Tucker, Frisco, Catherine Richmonds, Ben Meroff, Jack Inglis, and Vera Conde.

The program was in charge of Charles Moskowitz, of the Loew office, and Natty Whitestone, of the Mercedes offices.

GRACE AND McLEOD JOIN

CHICAGO, Ill., March 21.—Bob Grace, formerly of "The Sailor Revue," and Robert McLeod, of The Mikado Opera Company, have formed a new act that promises to be a novelty. Both the boys are baritones and will offer singing and talking. They open this week for the Carrell Circuit, of this city.

CAPITOL HAS NEW BALLET

Allen Foster is staging a new dancing novelty at the Capitol, and in it the following will appear: Helen Gilbert, Lila Bey, Anna Gordon, Hilda Blyer, Mary Brew, Lorna Warner, Virginia Gursell, Geraldine Davis, Carolina Ross, Annabelle Whitney and Richard St. Elia.

VAUDEVILLE

PALACE

Evans and Perez, with a neatly presented act of foot juggling, opened very well indeed, few acts at the Palace getting as much legitimate applause in the opening spot on Monday afternoons.

A number of balls were manipulated and some very good feats performed, particularly a one hand stand atop a perch, balanced on the feet of one of the men, while lying on a risley stand placed over the footlights. For a finish a marine scene and prop battleship were used with several effects.

Jed Dooley went over well in the second spot with his running fire of comment and likeable personality. His partner, a cute, pretty and shapely miss, referred to by Dooley as "and Co.," did little else than look pretty and show her figure. Dooley stalls too much before going into the saxophone bit and tells the "more applause than I get when I do it," and "give you a rough idea of how it would look," gags used by Edwin George, the juggler. We also note that he is using the "justice of the peace—should have been secretary of the war" gag in Newhoff and Phelps act.

Masters and Kraft and company went over strong, each of the individual numbers getting good hands, the solo dance of Bobby Dale registering well. The act is very smooth now and is a fast novelty in dancing acts with pretty girls, scenery, snap and life, that does not tire; we have reviewed the act in detail several times.

Burns and Fabrito followed and did their well known act, going over well.

Dolly Kay, programmed next to closing, filled the next spot and was the biggest legitimate applause hit of the show, stopping it absolutely.

Miss Kay wore a flashy gown of solid gold spangles trimmed with black flowers; her hair was parted in the middle and dressed tight back. She put over a number of published rags in a manner to win the decided approbation of the audience and was forced to take three encores. Let it be said to her credit that she did not make a speech; in fact we noticed the absence of speeches at the matinee which were getting to be a habit at the Palace, a point mentioned in these columns a number of weeks ago.

Frisco and company closed the first half in the same act reviewed at the Colonial last week. Frisco, Loretta McDermott and Eddie Cox all made individual hits. One movement in "Kitchen Stove Rag" should come out, it is decidedly suggestive, especially with the wink done by Frisco.

Tempest and Sunshine, reviewed under New Acts last week, were disappointing. Miss Sunshine seemed very nervous, almost lost her voice altogether, and barely got through one of her numbers.

The Bordonni number was very weak, the military salute at the finish very unlike anything used in the American Army, although the U. S. khaki uniform was worn.

One of the costumes worn by Miss Tempest had a large area of the bodice removed at both sides, showing the bare skin from the pit of the arms to the waist line; it was rather daring. The act in its present shape is not smooth nor strong enough for this spot at the Palace. Fair hands at the finish allowed them to take one bow.

The Four Marx Brothers in their second week did very well; Jed Dooley, Frank Masters, Frisco and He nan Timberg, the author of the act, clowned at the finish.

Yip Yip Yaphankers closed the show at a late hour. H. W. M.

LILLIAN HERLEIN HAS NEW ACT

Lillian Herlein showed her new act at the Alhambra Theatre, Philadelphia, last week and scored a decided hit with it. It is a novelty offering in which she makes ten costume changes, all on the stage. She is booked over Delmar time.

SHOW REVIEWS

HAMILTON

A weather-dizzy audience witnessed a much bungled show on Monday afternoon, all of which might have been a mere rehearsal, as far as smooth running was concerned. The management, stage hands, and orchestra, however, it was plain to be seen, were not responsible for the bungling. In fact, all of it might be laid at the door of Bubbles, the colored boy in Nat Nazarro's act, which was billed to go on third. For some reason, Bubbles was late, and though the orchestra tried its best to quiet the impatience of the audience by filling in with selections, and "Topics of the Day" were flashed, Nazarro's act, it seemed, was not ready to go on. It was then shifted to the last half, and the first half of the show continued, minus one act.

The first two acts ran smoothly enough, in comparison with the manner in which the rest of the show went. Ollie Young and April opened with their "Bubbles" offering, (this has nothing to do with Nazarro's act), and with them, some of the apparatus went wrong for an instant in the closing bit, with the gas bubbles. On the whole, however, the act was pleasing.

Lou and Paul Murdock did various routines of eccentric dancing which won favor. The boys are young, and just at present are merely "hoofers." With the acquirement of more stage presence, they'll develop into a much better than "number two" act.

It was here the trouble started, and even after the "Topics of the Day," and another number played by the orchestra, Nazarro's company hadn't arrived, and Swift and Kelly, amid the ringing of the bell in the orchestra pit and operator's booth, several times in quiet moments of their act, offered their routine. Despite these handicaps, Mary Kelly's singing and personality, and Thomas Swift's delivery of the comedy lines, sent them off, a hit.

If one were to compare the style of dancing offered by Rose and Moon, the first performer to enter the mind of the onlooker to make the comparison with would be Pat Rooney. The two do soft-shoe tap dancing, and feature it in all their numbers. What's more, each does it excellently. Some acrobatic work is also offered. Jess Sutton, at the piano, won the house with a solo, played a la "pianola."

Grace Nelson opened the second half, and did stop it. Miss Nelson is dressing her hair in a new style. The results we'll leave to some woman to judge. She offered two published numbers, and two classics, doing "Eli Eli" for an encore, with English interpretation. Her voice is as pleasing as ever.

Nat Nazarro and his troupe finally arrived in this spot, with even, what seemed, an unnecessary wait here. The audience forgave them, evidently, for they stayed in view for an exceptionally long time, after stopping the show. Nazarro seemed out of sorts towards the finish, and made some remark to McElwain, the orchestra leader, about things being wrong. McElwain showed him the music, and Nazarro then showed his sportsmanship by apologizing and shaking hands with him over the foots. It would be unusual to find this orchestra making an error.

Richard Keane and Company followed up by also stopping the show. Keane did three dramatic bits, showing "Shylock," "Jekyll and Hyde" and his "Miser" monologue. All were effectively done and scored.

Van and Corbett were a laugh hit from start to finish.

Howard's Spectacle closed the show, going on much later than scheduled. G. J. H.

ROYAL

Jolly Johnnie Jones tried to be jolly in his bit on the wire, but he only got a ripple of enthusiasm for his efforts. Jack Benny went fairly well with his chatter concerning his girl. Benny works on the style of Ben Bernie, using a fiddle as his supporting company. Concerning the income tax, he remarked that when he went to pay his they gave him \$4.

Nanon Welch and company offered a condensed version of Margaret Mayo's farce, "Baby Mine." The act was reviewed recently in these columns, but since that time the characters have been cut from four to three in number. Although it appears that an attempt has been made to speed up the action, the playlet has little to recommend it as a laugh-getter in vaudeville. It dragged frightfully in the early part and things were as quiet as if a sob story was being spun. Toward the close some laughs were occasioned, but it fell flat again.

Owing to the fact that their wardrobe trunks had been delayed Joe Morris and Flo Campbell had to work in street clothes. This seemed to phase them but little and although they found the going hard at the start they hit them a wallop before the half-way mark and from there held on tenaciously, closing to a fair-sized hit. Miss Campbell began the puncturing process with a published number which she put over just as effectively, as if she had been properly costumed. Morris then started to work on them from a balcony box and the ensuing repartee proved sure-fire. His ice-skating bit for a close added to the applause. Miss Campbell then apologized for being forced to appear in street attire, but no excuses were necessary.

William Kent, with his side-wheeling souse impression, also registered and succeeded in keeping them alive while he cut his capers. Kent's idea of a drunk seems to be a fellow whose underpinnings are hit by the grape before his head. His talk is straight most of the time—but his equilibrium never, which seemed to strike the fancy of the customers. His dancing bit with Elsie Shaw, who assists, for a close, proved sure-fire, while his ability to quiver also got them.

Bill Frawley and Edna Louise had to start the warming up process all over again, and did not receive the hand which their efforts merited.

"Bubbles" got over to some emphatic applause at the close, mainly through the work of Queenie Smith, a most clever little cavorter. Miss Smith registered heavily with her dancing and also won favor in several vocal numbers. The musical piece entails quite a little comedy, all of which was put over effectively. It also brings into play an octette of maids who disport in a number of strikingly pretty costumes. The act is well set, prettily costumed and entails enough action to make it a most palatable vaudeville bit.

All lassitude on the part of the audience disappeared immediately that the names of Whiting and Burt were flashed. In "Several Songs," is the way these two clever and popular entertainers are billed, but before they were allowed to get away they had to do more than several. Their rube number was cut, while the rest entailed several of the ones they have been using for a long while and a couple from their recent revue. They were a solid hit from start to finish and easily stopped the show.

The Lerner Girls are two clever exponents of terpsichore and although in a hard spot in closing held most of them to merited applause. J. Mc.

RIVERSIDE

Hurio, a well built, finely developed fellow, opened the show with an exhibition of gymnastic skill that was warmly received by the audience. He works in front of a heavy plush drop, on a highly elevated pedestal, and performs his feats slowly and methodically. He sells each individual stunt for full value.

Pearson, Newport and Pearson, billed as a "Study in Pep," proved just that. The two male members of the act supply most of the "text" matter in this study, while the woman acts as teacher, that is, she accompanies each lesson on the piano. The men do acrobatics and dancing.

Bert Levy was billed as the "International Artist Entertainer." His offering consists of a series of sketches drawn on darkened glass, and projected upon a screen. Levy sketches well. He whistles continuously while sketching. His subjects vary, being patriotic, humorous and artistic in range. He proved mildly entertaining.

Muller and Stanley, in a "hokum" comedy act, were fourth. Miss Muller is a comedienne of the "rough" style, while Stanley is a straight man of the "repeating" order. Their act is replete with humorous, though at times questionable material, which is delivered in ship-shape style. Miss Muller is an excellent comedienne, and works hard, though smoothly. Stanley makes a good foil for her. The act has been somewhat changed since last the writer saw it. The change is for the better. They did very well indeed.

Jane and Katherine Lee closed the first half. They offered as their part of the vaudeville menu their comedy skit on the "movies" entitled "The New Director," in which they are assisted by William Phinney, who plays the part of the shouting, stampeding director with natural ease. The kids play themselves. It would be superfluous to say that they stopped the show. They did. Some of the material has undergone a change, especially the opening talk. After repeated bows, they received two baskets of indescribably beautiful flowers. All there is to be said about these clever children has been said before, so why repeat.

Vernon Stiles, a man of large proportions, with a voice that blends sweetness and manliness, re-opened the vaudeville program. Stiles offered a repertoire of assorted song numbers, including popular, semi-classic, operatic and one sacred number. Stiles' voice has flexibility and fine tonal quality. He stopped the show completely, and seemed very much affected by his reception. For a second encore he obliged with "Rachem," sung exceptionally well.

Valerie Bergere presented her oft seen yet still enjoyable playlet on domestic life entitled "The Moth," in which she is supported by a cast of three, two males and one female. The story and action of the sketch has been told in these columns often, and repetition is unnecessary. Her support is excellent, especially that of the man playing her husband.

Charles "Chic" Sale offered his protean rural studies, much to the delight of the audience. Sale has changed some of his talk, and shortened some of his bits, but nevertheless his act is as uproariously funny as it ever was, and scored as impressively as ever. Despite the familiarity of the audience with his act, they seemed to enjoy every minute of it thoroughly. Sale's versatility has oft been commented upon in these columns.

Van and Emerson, two finely developed fellows, closed the show with a hand to hand novelty balancing act. As we predicted some time ago, they made the "big time." The duo offer a number of exceptionally well performed feats of strength and skill, but would do well to heed the suggestions made previously by the writer, anent their tights and bowing. They scored a big hit. S. K.

VAUDEVILLE

COLONIAL

A neat dapper fellow with personality and a clever, clean and showmanship manner of working is Dave Winnie, who in opening the bill, presented a number of good gymnastic feats on the stirrup rings and trapeze.

Ryan and Ryan, man and woman, did a number of dances concluding with dances on skee-shoes and went well in the second spot.

Sully and Houghton, who followed, have an act that runs too long and could be cut to advantage, especially some of the talk which drags at places, the "feed" being too long.

The girl has a good personality and a strong, clear voice; the man did a sand-dance to "stop time" well. Hands were received at the finish with the man dancing and the girl singing "When You and I Were Young, Maggie," in which she hit a good strong high note for the direct conclusion. A highbrow speech was used for an encore similar to the one the Marx Brothers are using.

Pressler and Klais, in the same act reviewed recently, hit them strong and were accorded the Colonial Cadence Applause.

Emma Haig, looking well in several changes of costume, did a number of dances assisted by Richard Keene. An unprogrammed girl played the piano in a piano spot, and intoned a melody to a fair hand. The act went over fairly well but seemed weak closing the first half.

Jack Benny did a flop in the next spot, but by the way he walked off at the finish, didn't seem to care. His gags are small time and weak at that, his violin playing just ordinary.

He is using the difference in salary—"I'll take the difference," gag that Kramer and Boyle use, and a lot of material that has been heard many many times such as a dollar saying to a penny, "I'm worth a hundred times as much as you," the penny replying, "that's nothing, I go to church on Sunday."

Kitty Gordon, who wears some wonderful costumes, really should not try to sing. When Lillian Boardman picks up the chorus of the song, her singing, which is far from good, receives a hand by way of contrast to Miss Gordon, despite the fact that Miss Boardman looks ridiculous in that short kid costume. Miss Gordon, when she is not clowning in the low blackface comedy act of Jack Wilson, has some aristocratic bearing and drawing room manners, knows how to wear clothes and might do better in a dramatic sketch; as a singer, she is a good screen artist. At the finish the company "ducked" and she took one of those "look-what-I-did" bows.

Jack Wilson has gone back to the Ethiopian delineation and it is just as well, for the burnt cork would hide any blushes, if there were any, at the suggestive and at times vulgar remarks he makes. "Burn my clothes I'm in for the night," a girl went abroad and "came back the same way," by Wilson, and "you don't know what my husband did to me before he went away to the war," by Miss Gordon, as well as the uncouth business of putting her five fingers up to her nose, with one hand and with both hands, not only once but several times, surely does not make for refined entertainment.

Wilson, "three sheets" all over the place for Miss Gordon, the straight man says "that is me" instead of "that is I" and the whole act is nothing but a collection of rough, suggestive, low comedy hokum that should have no place in refined vaudeville.

Princess Radjah, in a beautifully mounted offering, does a number of dances and her well known chair stunt. The use of a live snake, the head of which she puts in her bosom, is open to question. If used to cause a shudder, it succeeds. H. W. M.

SHOW REVIEWS

81st ST. THEATRE

Raymond Wilbert is billed as "The Unusual Fellow." As far as ability to hypnotize hoops is concerned, Raymond lives up to his billing. While making them gyrate, shimmy and walk the dog, Wilbert keeps up a running line of chatter most of which found a vulnerable spot out front. Some of it was lost owing to the fact that they were still coming in during the greater part of the time he was on.

The Transfeld Sisters are two pretty misses who are quite accomplished along musical lines. They get started with wind instruments, switch to string and round out their turn with zylphone double. In addition they sing while one of them exhibits a cute little shimmy, that is the dance.

In fact, the audience was in a most receptive and appreciative mood throughout the running time of the bill. Julia Nash and C. H. O'Donnell were a laugh hit from the rise of the curtain on "Almost Single," characterized as a dramatic flash. The male member of the team is credited with being the author of the piece. The lines entail plenty of solid laugh material, while several unexpected twists in the action hold the interest.

"Almost Single" is built about the marital differences of a couple who have been looking across the breakfast table at each other for seven years. Things are brought to a head following a night at the theatre where the husband accidentally made the acquaintance of another woman. Some bitter repartee replete with laughs results and leads to them both wishing that they were single. A maid overhearing that they were married at Islip, startles them by saying that the minister who married them was in reality a lunatic, which automatically makes them single. After the husband has again proposed and been accepted the maid re-enters with a newspaper clipping dealing with the story of the bogus minister. The couple then discover that the Islip she had reference to was in New Hampshire while they were married in Long Island.

Brooks and Powers, the latter unbilled on the program, went over to a solid hit, scoring as heavily as they have been doing at the three day houses where they have been appearing recently. They got off slowly, but Brooks' piano bits warmed them up and from there on they went solid. Powers worked well with a ballad which he put over to a big hand, while bits of some of the successes which Brooks has contributed to the popular song field also met with appreciation. The latter's dancing at the end also met with favor and the finish of the turn temporarily stopped the show, necessitating an encore.

William and Gordon Dooley in "Two Vagrants" had them side-splitting with their falls and pantomime comedy and also registered heavily in the hit column. Aside from the Dooleys the rest of the act offers plenty of entertainment. The girls of the ensemble work with precision and appear to advantage in a number of beautiful costumes. Arthur Hartley and Helen Patterson, with their dance and song duets, won immediate favor and came in for individual hands, while William Foran is effective in the comedy bits with the two headliners.

Not satisfied with doing a Babe Ruth in their own turn, the Dooleys came on again with Mang and Snyder in the closing turn and got them going all over again. While the latter team have an exceedingly good strong-arm turn in itself it went bigger through the comedy efforts of William and Gordon. J. Mc.

ALHAMBRA

Evidently the seven days' work which Mlle. Nana has had since reviewed by the writer last week at the Hamilton, have aided materially in improving the work of not only Mlle. Nana, but also of Mons. Alexis, who does a solo number, and also dances with her. The two offer dancing of the acrobatic variety, and do some very good work in it.

Frank Hurst is again using his opening and closing numbers of the earlier part of this season, doing the "If You Want Any Credit, You've Got to Go Out and Get It" number. Hurst's voice was in very good shape on Monday evening, and he rendered his numbers effectively. In addition to voice, Hurst has a dandy appearance. But why Hurst insists upon trying to spoil that appearance, with a poor makeup, is a mystery. As a rule, only women use grease on the eyes, and it certainly is unnecessary with Hurst.

Without a doubt, the best examples of good showmanship in vaudeville today can be found in the act of Franklyn-Charles and Company. There are many so-called headliners, who could take lessons from these two in the art of selling a stunt. The strong-man work is practically incomparable. The Apache number is fine. The woman aids capably with solos, and piano work.

George M. Rosenor followed them by repeating their performance of stopping the show. It seems to the writer that, of late, Rosenor is getting slightly careless in his characters, particularly the closing one. At any rate, he used to pay much more attention to voice inflection than he has been doing the last few times the writer has reviewed. How many years is it now that he met the civil war veteran character "last year in Dayton, Ohio"? If memory serves us correctly, Rosenor used the same line on the Loew time a few years back.

Speaking of thorough artists in their line of work, would, on this bill, naturally lead to mentioning Kitty Doner, who, with her brother Ted, and sister Rose, stopped the show, closing the first half. The spirit which not only Kitty, but the rest of the family, work with, is alone half the act. Kitty always equals pep. Ted and his pleasant smile are inseparable. Rose, who is as yet very young, is developing very rapidly into a very limber dancer.

Katherine Murray, assisted at the piano by Murray Rubens, offered a routine of songs, doing two character numbers among them, also stopped the show. A "plugger" assisted, singing from a box.

Several slight changes have been made in "For Pity Sake," the most important one at the finish. Charles Withers was as funny as ever, which is very, very funny. But we still insist that Tom Duray is better. A new villain is also in the cast, who isn't quite as good as the one seen here some seasons back with Withers. The others are capable.

Glenn and Jenkins have also put in a few new lines, including quite a few which have been taken from them by various black-face acts during the past season. Despite the familiarity of some, all were good for a solid laugh. These two also stopped the show.

Robbie Gordon closed with her posing offering, a beautifully staged act, and presented exceptionally well. It held them in nicely. G. J. H.

BENNINGTON HAS A SON

CHICAGO, Ill., March 21.—Charles Bennington, of Bennington & Scott, announces that a son has arrived into his theatrical family. The baby boy weighed 12 pounds at birth and is reported to be doing splendidly.

NEW ACTS

(Continued on Page 12)

WEEKS AND BARON

Theatre—Coliseum.

Style—Singing.

Time—Twenty minutes.

Setting—One (special).

Marion Weeks opens this act with a "Spring" number, done on the right end of the stage, where the special drop used by the act is raised to show special drops arranged for the scene of the number being done. Miss Weeks scored, when reviewed, from the moment the audience saw her. She's a very pretty creature, with golden-hair, a sweet face, the possessor of an excellent soprano, and one who knows how to wear clothes effectively, and best of all, radiates a warm personality that hits immediately.

Henry Baron, according to the program, was formerly a tenor with the Chicago Grand Opera Company. Baron is introduced with "Vesti la giubba," from "Pagliacci." It is somewhat of an ineffective introduction for Baron, because his voice lacks the volume necessary to put that number over properly. Baron sings pleasingly, but a vaudeville audience as a rule expects a powerful voice from an opera singer.

Miss Weeks' next number was supposed to be in a toy-shop, where she was a mechanical doll, which sang. In this, she was charming; in fact, it is the best number of the act. Another solo by Baron, and then a duet from "La Traviata," completed the offering.

The act is excellently staged, and mainly due to the personality of Miss Weeks, will be sure fire. G. J. H.

"DANCERS SUPREME"

Theatre—American.

Style—Dancing.

Time—Nine minutes.

Setting—Full.

We always thought "supreme" meant paramount, absolute, highest or predominant; if these dancers are supreme, we'll have to change our ideas as to the meaning of the word, or will someone indicate just what they are supreme in: it surely isn't dancing.

A man and a girl came out in what seemed to be Spanish costume and did a few steps lasting perhaps a minute. A girl in a costume of purple and gold bullion fringe, the skirt being lined with red, did some dancing which was poorly executed and did not register.

In a costume of blue and white fur with toque to match and wearing pink stockings, a dance was done by the girl assisted by the man, the only thing registering at all were some rapid whirls by the man single, which were good.

A short dance was also done in a costume of black and jet, and for a finish the girls donned Chinese costumes and the man in similar costume, with his face made up zebra clown fashion with many meaningless lines, all jumped up and down in the same fashion, sticking to their respective spots and turning occasionally. It was not only puerile and inane, but silly and ridiculous and didn't mean a thing. Just why the extraordinary facial make-up for the man with the Chinese costume, was not capable of analysis.

For a direct finish, the man repeated the whirls done previously but the act flopped badly. Bad for even small time. H. W. M.

HUNTER PRODUCES REVUE

Arthur Hunter is producing a new revue, entitled "Let's Go," for Sommers, in Brooklyn, in which Florence Press, Harry White, Katherine Arnold, Burt and Rogers and Anna Baker will appear. The revue opens on March 28.

VAUDEVILLE

KEENEY'S (Last Half)

Locke and Keyes, man and woman, in a mind-reading act, opened the show and gave a fairly intelligent exhibition of telepathy. They worked very smoothly, and interested the audience to a great extent in their experiments. They were well received in a difficult spot.

Ford and Truly, who were second, provided a novelty surprise. Truly is a trained canine who works in a different way from most trained dogs, for the simple reason that his work is not routine. He just does whatever his master does. The act was entertaining, for it showed that animals can be trained in more than one way. The folks out front enjoyed it immensely, and the individual exhibits of the dog brought not only favorable comment but applause, sending the act away for a hit.

Third position fell to Arthur Dunn and Company, the company being a tall, well formed blonde of ample, yet pleasing proportions. Dunn is a little bit of a fellow who has an assured ease which fits him well. Some of the talk, however, is a trifle risqué, even for sophisticated audiences, for their implications are too evident. The act was a riot of laughter and sent them away very nicely indeed.

The Kee How Four are not, as one would imagine by the name, Chinese. They do not even make up well as Chinese. However, they have good voices and their selection of numbers is good, and these two combined did the trick for them. The musical saw playing was poor. The Irish ballad in Chinese costume is incongruous. The "crashooting" bit has been done before by the Chung Wha Four. They scored very heavily.

O'Brien and Havel need no introduction. Their act was its usual success, scoring laugh after laugh, and winding up with a howl and a hand. This act, after years and years of playing, can still turn out the laughs. What better proof of its usefulness and value?

Morris and Townes, in an act similar to Arthur Dunn's, only a bit more polished, and with more "hokum" in it, were next. Morris is a nut comedian of the "violent" type, and works very hard for his laughs. Miss Townes makes a fine appearance, reads lines well and dances nimbly. They were a huge hit, despite the handicap, and took several bows, declining further response.

The Roland Brothers, in a perch act that needs a little finishing, closed the vaudeville show. They work hard, but their work is rough. The act lacks class. It is sloppily dressed. These boys have the ability, and the other essentials. They need polish. They held them nicely in closing.

"Madonnas and Men" was the feature picture. S.K.

AMERICAN (Last Half)

The three Michon Brothers, with some good hand-to-hand and other acrobatic feats, were the initial offering; they went well.

Garry Owen, assisted by Jimmy Brown, recently of a "Trip to Hittland," was next. Garry did a number of songs and a lot of talk; Jimmy played the piano and joined in some talk.

The Ouija board number was the best and registered a number of laughs.

When we saw "Dancers Supreme," programmed for the next spot, we expected to see something—we did. See under "New Acts."

Bobby Henshaw, a likeable fellow with a wealth of personality and a clever mimic, was a hit before he came on. He yodels and sings off stage, makes his appearance, imitates a parrot very well, a clarinet, five various automobile horns and a piccolo. His clarinet is good, the one in the orchestra being used for comparison. His steel guitar is very good. Henshaw playing the accompaniment on a banjo uke. The girl plant plays the cornet very well, but to fully carry out the idea, she should not carry the mouthpiece of the instrument, and should make her exit back to the audience again. She was pretty and cute and made a hit. The act was very good.

The Four Musketeers could have stayed all night as far as the audience was concerned; as it was, they took a brace of legitimate encores. Their quartet harmony is true.

Knight and Sawtelle have a lot of old-fashioned nut talk that did not register and is too long. "Indoor Sports," sung by the man, has a verse about "mother's corsets" that is in very poor taste. "A little bird is looking all the time" could scarcely be spoken of as of recent vintage; it was sung at least ten years ago. The dance used for the forced encore pulled up the act somewhat.

Van and Carrie Avery, reviewed any number of times, went over nicely.

Salle and Robles, with a lot of hokum and some near nut comedy, closed the bill. H. W. M.

AUDUBON (Last Half)

Business was better here on Thursday night than it has been on a Thursday evening in some weeks. "Black Beauty," the film, drew quite a few, and now that the vaudeville is being programed, patrons are beginning to realize what the house has to offer, and are undoubtedly spreading the word.

"Eileen" was the first overture, played in accordance with the spirit of March 17.

A neat appearing couple, billed as the Skating Macks, followed the overture, with a series of dances done on skates, featuring some good stunts in them. The closing whirlwind was done a bit too long, and resulted in their falling at the close of it. The audience, however, was a "sympathy" one, and only applauded all the harder for it, instead of laughing.

Alf Ripon and his "Jiggs" dummy have been seen here before, and it is doubtful if the act is worth seeing once, much less twice, with the material offered. There is only the one gag that gets a big laugh in the act, and that is none too refined, namely the "silkworm" bit. Ripon may have ability as a ventriloquist, but he has chosen poor material with which to show it.

The Melody Charmers, consisting of three pianists, one male dancer and singer, and a sister team, who also sing and dance, is a pleasing offering, and served as such here. The three pianists are capable and do their work well. The man has quite a good deal of room for improvement in his dancing. His singing is fair. The two girls, who, we are told, are the Foosee Sisters, are really the mainstay of the act. Both are pretty, and between them, possess a world of personality. They're shapely little Misses who dance very pleasingly and who, even though their voices are not extraordinary, deliver their numbers very effectively.

Jack Hanley, of the New Amsterdam Roof, is doing practically the same act he played in vaudeville with about two or three years ago, when Hanley was content to be an opening act. Without a doubt, Hanley is very funny, and his work very clever. But wasn't the "whiskey bottle" gag used by El Brendel, of Brendel and Bur?

Lucky and Harris were the closing vaudeville turn with a routine of "pop" house songs and comedy; went over well.

G. J. H.

HARLEM OPERA HOUSE (Last Half)

Chester Johnson opened a bill which dragged and ran a great way over the ordinary running time of bills at the "pop" houses. Johnson won several hearty hands through the medium of clever stunts on a bicycle, all of which are well executed. A young woman assists.

Brennan and Rule had little trouble in registering in the hit column with a medley of old tunes and a number of new ones. Of course they had to offer an Irish number in honor of St. Patrick, and while undoubtedly most of the sons of Erin were out parading, the applause was strong at the finish.

Leigh DeLacey and Company put a rather weak sketch over to a number of laughs and received a good hand at the finish. The vehicle is one of the mixed up affairs which start for no reason at all. A married man refuses his wife's request for money to pay a poker debt. Shortly after he receives a telephone call from a widow who says she met him in Atlantic City. The widow comes up to see him and he palms her off to his wife as an aunt from the West. Eventually the wife learns the truth but agrees to forgive hubby in return for a small check. The other woman then re-enters and with the wife gives hubby the laugh, saying "Barnum was right." We agree.

A feature at the up-town house this week is an amateur song-writers' contest. Jimmy Flynn followed and rendered some of the numbers that had been offered. It was a tough job to hand Jimmy, but he manfully stuck to his guns. Later he offered a published ballad to a good hand. When the chorus was flashed on the screen a different voice than Flynn's could be heard. Lights up revealed Manager Le Voy and he came in for some hand, making an encore necessary.

Edith Helena, a sweet voiced soprano, offered some light operatic numbers as well as some published ballads and won decided favor. As if that wasn't enough in the singing line, Harry Jolson followed and scored another hit. Jolson did some exceptionally good work and has an act that pleases from beginning to end.

"Kahama," a mind-reading turn, started off well but flopped toward the close. The girl gets off her answers in a snappy manner, but the act is a trifle too long, especially at this house where the bill ran so long. J. Mc.

COLISEUM (Last Half)

One must give credit to Stanley W. Lawton, musical director of the Moss and Proctor circuits, for at least one thing, and that is novelties. Starting with St. Patrick's Day, Mr. Lawton installed an invisible singer, who does a solo number, during the overture and intermission selections by the orchestra. For this half of the week, the soloist came in with the overture, singing "The Last Rose of Summer," which fitted in with "Martha," the piece being played as overture. The soloist is concealed in such manner that it is almost impossible to know from where she is singing. Her voice is a very good soprano, and can be heard distinctly throughout the house. For the intermission orchestra selection, a medley of Irish numbers was played, in which the girl sang "When Irish Eyes Are Smiling."

To say it was a success on the opening matinee performance, would be putting it mildly. For, due to the singing of the "invisible voice," for the first time in the history of vaudeville theatres, as far as the reviewer's knowledge is concerned, the intermission selection stopped the show. The audience refused to be content until an encore was given.

Josephson's Icelanders were the opening vaudeville act. The act scored, but the men seemed to work slower than usual.

Lexey and O'Connor pleased with their eccentric dance work. The singing leaves much to be desired, but then one can't expect wonderful vocal tones from good eccentric dancers. And Lexey and O'Connor are in that latter class.

Nash and O'Donnell show quite a few new wheezes on the "married couple quarreling" sketch idea, and do them excellently. The start of the offering is somewhat slow and could be speeded up, especially as the sketch is a little too long. But it contains a great punch toward the latter half and went over with a bang.

Pinto and Boyle, with the unbilled assistant, are doing the same comedy and instrumental turn they have been doing for the past few seasons, with a few new lines thrown in. The act slightly resembles that done by Frank Sabini and Company, though this may possibly be older than the Sabini turn. The trio stopped the show.

Grace Nelson was bothered, with a few notes at the start, due to an evident cold. However, she sang her way to a solid hit, after the first lines of her opening song, and stopped the show. She was called back for an encore, and rendered "Those Endearing Young Charms." Miss Nelson looks better than ever.

Vlaila Maslova and Edmund Makalif, with four ballet girls, closed the show. The two are wonderful dancers. Miss Maslova, particularly, showing great ability in her toe-work. The act is excellently staged. G. J. H.

CITY (Last Half)

The Aerial Macks, with a neat, fast trapeze act, opened nicely, doing a routine in which there was no "stalling."

Both were dressed in cream-colored suits of the union type. The woman has a very shapely figure, a lot of personality and a smile. The "Grand Drapery" was too low, throwing a shadow where the "spot" was supposed to shine, and making it impossible to see some of the tricks.

This was no fault of the act, but of the stage crew. The Macks went over very well.

Tyler and St. Clair played several selections on xylophones, cutting their act at the supper show. They went fair but made the mistake of forcing an encore.

The man played the steel guitar while the girl accompanied him on the xylophone. This was slow and let them down considerably. To place this number at the end of the act showed poor judgment.

Dorothy Burton and Company, in a poorly and amateurishly conceived sketch, were next, and although receiving a few laughs in the latter part, failed to score. See under "New Acts."

Valda and Company, in a dancing act that has been reviewed recently, went over fair. The front drop was hung very badly, not being dressed on either the long or the short line.

Harry and Anna Kelly, in a singing and talking act, were next and didn't stir up anything. The man's singing, with his tenor voice, was good but he should eliminate the falsetto which he used twice; see under "New Acts."

White, Black and Useless were reviewed under "New Acts" not so long ago; the turn is good for the medium houses. The girl was not billed for we infer that "Useless" refers to the mule; the girl is far from useless.

Ralph Whitehead will be reviewed under "New Acts."

The Florentine Singers and Instrumentalists closed the bill. H. W. M.

PROCTOR'S 23d ST. (Last Half)

Tarlton, who appeared here a short time ago with a travelogue on India with colored motion pictures, is playing a return date with a lecture and pictures of Japan which are interesting and instructive.

Pielert and Schofield have a good juggling act and went over nicely; see under "New Acts."

Viola Duval, in a gown of fish scales and green tulle, the latter not adding to the effectiveness of the costume, did an introductory speech, then sang a selection from Gounod's "Faust." After this number there were others with speeches of explanation between each, in verse. One, "I'll please the public taste, but never pick the waste but only the best," seemed condescending. Miss Duval drags the tempo of her songs and in the popular numbers used for a finish, might watch her phrasing, also the fact that she "scoops" rather frequently. She went over fair.

The act would be much better without any of the speeches.

Lillian Kingsbury and Company, in a sketch, will be reviewed in another column.

Finlay and Hill, who have been reviewed several times, "cleaned up," in the next spot. The girl has a strong, clear voice and registered with telling effect. She is inclined to sing flat occasionally on her high notes. The man has very good personality and a refreshing nonchalance. Took many bows, a speech and an encore. Their way of working up that published mammy song with the "I apologize" line is very good.

De Page and Yorkob Sisters will be reviewed under "New Acts."

Nevins and Mack, with their blackface act, reviewed frequently, went over fair in the next spot.

Berk and Whiteside, in a dancing act that was just ordinary, closed the bill, in which there was a great of singing and was poorly balanced. H. W. M.

PROCTOR'S 58th ST. (Last Half)

An evenly balanced and entertaining bill which ran smoothly throughout and had the audience applauding every few minutes. "Cello" starts it with a comedy musical turn. Phil Dwyer and Viva kept them in good humor, Dwyer's delineation of a dog meeting with decided approval.

Dalton and Craig have a most entertaining offering, which is well staged and well presented, entailing a fairly good routine of singing, dancing and comedy. The male member of the team is an agile stepper, while his partner reveals some stunning gowns. A hokum bit, being a burlesque on the melodrama of other days, won quite a few laughs, but seems out of harmony with the rest of the routine.

Sydney and Townely were a marked hit with their comedy and dancing, most of which takes place before a drop depicting a subway station. The detail here is well worked out and the business good. The man won favor with a "nut" song, which he sold to laughs and applause. A burlesque on the dance, for a close, brought a succession of laughs, the girl revealing herself as a clever little slapstick comedian.

Sheldon Brooks, assisted by a male partner, went over to a strong hit with some of his numbers past and present. The hand at the close was so hearty that an encore could not be denied.

Cunningham and Edwards went well in a skit in which they vivify topics of the day, including the high cost of apartments, the crime wave and the blue laws. For a close they offered a number of Cunningham's song successes and sold these in such a manner that they had a hard time getting off.

Frank E. Lynch and Company, in "The Doll House," held them in to the close but the act lacks speed and can be called no more than mediocre as a girle act. The best thing in the turn is where the girls of the ensemble construct a stage bungalow in full view of the audience. J. Mc.

MILES PLAYERS TO OPEN

SCRANTON, Pa., March 21.—Miles Academy Theatre here is being renovated and redecorated, and will open on May 9 as the home of a permanent stock company, to be known as the Miles Players. The Academy was formerly the home of Miss Vaudeville in this city and for the last few months has been used as a stock house by Corse Payton.

GLADYS MOORE IN VAUDEVILLE

Gladys Moore, motion picture actress, and Fred Starwer, former protege of Max Rheinhardt, will be seen shortly in a new vaudeville offering to be known as Starwer and Moore.

VAUDEVILLE

JACK EDWARDS

Theatre—Proctor's 23rd St.
Style—Singing, talking, dancing.
Time—Thirteen minutes.
Setting—One.

Neatly attired in tuxedo with white vest, Jack Edwards made his appearance and at once showed pep, snap and personality.

His opening number was put across in good style in a manner that suggested musical comedy, with a fast tempo, a lot of life and worked up well at the finish. His attack hit them right off the reel.

A dance at the finish of the number was good, the Russian steps cleverly performed, but Edwards made the *fau pas* of interrupting the dance for the catch lines of the song, which let the audience down considerably after he had them well in hand. It would be much better if he would finish with the dance without this interruption, or dance off the reel.

Some talk followed, Edwards standing in a bad posture with one hand on his hip; this fault should be corrected. The story told about the coffin and the mid-get, with the tale about the cat having dragged it up and down stairs is not nice, refined nor funny; it should be deleted at once and something else substituted.

The announced song title, "As ye show, so shall we peep" has been flashed in the "Topics of the Day" and used by other acts. The song which followed was weak, the melody being monotonous and not as good as the lyric; it failed to get anything.

Some talk which followed was unproductive of any laughs and could be replaced to advantage; if Edwards would get some material written, he surely could put it over.

The Spanish blues number used for a finish with the acrobatic dance and the jump through a toe-hold, well performed, sent him over strong for a hit and three bows.

Edwards has a good opening and closing, his act is weak in the middle and needs bolstering up. He is a capable performer and knows how to put numbers and talk over if he has anything to put over.

Would be a valuable acquisition to a musical comedy or production where his youth, snap, pep, juvenile appearance, dancing and style would prove an asset.

H. W. M.

WESTON YOUNG AND CO.

Theatre—Proctor's 23rd Street.
Style—Comedy.
Time—Thirteen minutes.
Setting—One.

Five people, three men and two girls, open with a number followed by a dance, after which some unfunny dialogue is indulged in by the three men.

"Is this ham fresh?" "I don't know, it hasn't said anything to me," was the gaggy style used throughout, little of which registered.

The whole five spent most of the rest of the time allowed for the act rushing in and out in almost endless confusion, "pulling" a succession of old burlesque "bits" such as almost every variation on the money changing business known, and all the other hokum bits we have seen for years, some more or less camouflaged, but essentially the same.

It is not vaudeville material although it might fit in a burlesque show, for it has evidently been well rehearsed and was presented in snappy fashion.

A rubé laughing song was used for a finish, the solo dance done by one of the men proving the best thing in the act and drawing the biggest hand.

H. W. M.

FOX AND MAYO SPLIT

MONTREAL, March 21.—The vaudeville team of Fox and Mayo will split after next week's engagement.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

WILL MORRISEY

Theatre—Coliseum.
Style—Announcer.
Time—Whole show.
Setting—Audience.

Whether Morrissey got the idea of doing an "announcing" act from James J. Morton, or not, remains to be announced by Morrissey. But the fact remains that Morrissey is doing the "enunciator" business, and doing it in a different manner than done by Morton.

Morrissey works from the audience, and if all audiences were of the same calibre as the one which generally collects at this house, then the act is a tremendous success. But it is a fact known to all artists who have played this house that it is one of the most appreciative audience to be found in New York. If an act doesn't get over here, it is doubtful as to whether it'll get over any place.

They like being intimate with the artists here. And Morrissey had the correct system of being intimate with them. To add to the announcing business, which is generally ad libbed, Morrissey also clowns in one or two bits in acts, and knows just how much to offer.

Incidentally, Morrissey did two bits by himself, one, to hold the audience while the stage was being set. One of these consisted of Morrissey's "You'll Never Get a Whimper Out of Me," with some of the impersonations. He had just reached Jolson, when the stage was set.

Another bit offered by Morrissey is the one he wrote for the "Cinderella on Broadway" show last season, done in that production. At this house it was offered by Morrissey, Marion Weeks, and Carson and Willard. The bit about the husband and lover quarreling over the wife. To finally settle the question of which of the two she loves, they fire pistols in the air, and pretend to fall dead. The wife runs in, sees the bodies, and then calls in another man, saying, "Thank God! They're both dead."

Undoubtedly, with audiences that like the intimate business, Morrissey will be a success. And another good feature of the announcing bit lies in the fact that it warms up the audience for the opening act.

G. J. H.

NINE KRAZY KIDS

Theatre—Proctor's 125th Street.
Style—Kid act.
Time—Eighteen minutes.
Setting—Three.

The old time style of kid act, the action transpiring in a school room and entailing numerous slapstick and hokum bits intermingled with songs. Six girls in rompers, a mollycoddle student, a Jew comedian, and the teacher make up the cast. The business is the same as that done years ago by other crazy kids and has nothing up-to-date or new in the line of mirth provoking. The Jew still answers "I couldn't come today," when the teacher calls out the name Fitzpatrick or O'Brien or something else similarly Swedish. He seemed to have a three-days' growth on his chin and resembled anything but a school kid.

All of the comedy is along old lines and entails a great deal of poor hokum and slapstick.

Some singing efforts reveal nothing startling, the girls being rather weak in vocal ability. The chap garbed as the school-mollycoddle has a rather fair voice and in a duet with one of the girls went over to a good hand.

The act is of a style not new and all in all has little to commend it.

J. Mc.

RALPH WHITEHEAD

Theatre—City.
Style—Singing, talking, impressions.
Time—Ten minutes.
Setting—One.

Ralph Whitehead, who used to do an act with a drop and a pianist, is now working alone. He is a neat appearing fellow and looked well in a tuxedo, has personality and a smooth way of working, being very much at home on the stage.

His opening number was Irish, following which he did a number of character impressions with good dialects, telling Italian, English, Irish and negro stories. These were put over with good address.

During one of the stories a girl in the audience laughed and Whitehead said "That may be *her*," that may be she would have been more grammatical.

Whitehead announced another Irish song, but failing to get the spot, after having whistled for it a couple of times and endeavoring to call the operator's attention, not exactly a professional thing to do, peevishly refused to do the song, although the music was being played.

Cutting this number, he decided to do a laughing bit and while doing this, the green spot was thrown. Whitehead stopped singing, called for the foot lights, and finally went on with the song he was singing, starting where he had left off. Whitehead, despite the contretemps, got over nicely and does a neat, clever single.

H. W. M.

EMMETT'S SONG SHOP

Theatre—58th Street.
Style—Song offering.
Time—Sixteen minutes.
Setting—Special—one and a half.

The setting represents a tiny shack, with a window music display. On a bench in front of the shack a man is seated playing the Irish bagpipes. He is attired in conventional summer style. A girl, dressed as a kid of fifteen or so enters. A conversation between the two brings to light some long forgotten puns and gags, ancient vintage. The man exits. The girl puts over a novelty song, talking it. She has no voice. She delivers the number well, doing a good "kid" impersonation. The girl exits, then the man sings a "mother" ballad in a pleasing voice.

The girl re-enters, and after some talk does an Irish jig. He comes on dressed in the costume of an Irish gentleman of bygone days, and sings a medley of Irish numbers that at this house was riotously received. A good act for the proper audience. Will fill a position on the smaller time easily. A pleasing offering, but mediocre. S. K.

BRAXTON AND HAWKINS

Theatre—City.
Style—Blackface comedy.
Time—Ten minutes.
Setting—One.

A small time act, with small time material, is done by two colored fellows in which the only thing worth noticing was the nifty stepping of the smaller of the two.

That parody on the Lord's Prayer which was printed by some misguided person in the A. E. F. in France during the war, is entirely out of place and was badly recited by one of the men.

This was received in absolute silence which was a wonder at this house where they have been known to hiss.

Just how this ever got by anybody is a mystery to the writer and should be instantly prohibited.

H. W. M.

PIELERT AND SCHOFIELD

Theatre—Proctor's 23rd St.
Style—Comedy and juggling.
Time—Nine minutes.
Setting—Three.

At the rise of the drop, the woman is discovered in a low cut, well fitting gown of fish scales; she is a somewhat robust blonde type and wore in her hair an amber comb set with rhinestones.

A ballad was sung in pleasant voice to a hand, but made the opening a slow one, this seeming to be a funny place for a ballad, any other type of song fitting her voice and being a more lively start.

The man did a number of juggling feats well, the woman with her personality, style, method and manner of working up the tricks, proving a very adequate foil and of invaluable assistance.

When the man did the "Devil Sticks," the woman kept up a continuous fire of running comment, and changed the tempo of her talk to the revolutions of the stick being twirled through the air, getting faster and slower as the stick was manipulated.

This seems original with this act, the reviewer never having seen it before, and is novel and clever.

The fight between the two was funny and the cannon ball trick well worked up.

For a finish a large, heavy looking wagon wheel was spun at the end of a chin balanced pole.

Both have personality, the woman in abundance; they went over to good hands and have an act that shows class and clever handling. With the omission or the replacement of the ballad already referred to, the act would be improved considerably and be in position for the better time.

H. W. M.

LILLIAN KINGSBURY & CO.

Theatre—Proctor's 23d Street.
Style—Sketch.
Time—Seventeen minutes.
Setting—Kitchen, in "two."

The plot of the sketch is relative to the waylaying of a judge along a country road, to cause him to be brought to the shack of a westerner in order to explain the exact details of a murder that has been committed.

The woman, Lillian Kingsbury, induces the cowboy friend to rope the judge's horse, to throw him, and to make it appear as if it was an accident.

The judge is carried in with an injured leg; the girl leads the conversation to the subject of the murder of a woman who has stolen the baby of one Mandy Luce, who is about to be tried.

All the details of the crime are recited by Miss Kingsbury, whom the judge takes to be Mandy Luce, although the third person is used throughout the story.

After getting the judge to admit that he will influence the jury to let Mandy Luce go scot free, Miss Kingsbury reveals the fact that she is not Mandy Luce, but the "counsel for the defendant."

The sketch needs rewriting and cutting, the philosophy is false, although there is a psychological appeal. The first part, especially, drags.

The man playing the judge did it well, the westerner made the most of an ungracious and indefinite part, and Lillian Kingsbury played her role fairly well; she was very nervous and might have done better at subsequent performances. Her style is remindful of rep. or stock.

It is very doubtful if the act can reach more than the medium houses, but when it gets running smooth, might interest in the smaller three a day.

H. W. M.

BEN JACKSON IS MARRIED

Ben Jackson, for several years manager of Fox's Audubon Theatre, announced last week that he had been married for the past fourteen months to Miss Rose Jan-dorf.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ENGLISH RAILWAYS CONTINUE
THEATRICAL RATE CONCESSIONS

Long Battle for Their Retention by Theatrical Societies Is Victorious—Advisory Council Recommends Their Continuation by the Government

LONDON, Eng., March 19.—The efforts of the artistes associations to have the Government retain the concessions granted to artists and theatrical traveling companies in railway fares and baggage rates have been successful, and the Government, through the Ministry of Transport has decided to keep the special three-quarter rate granted to the profession in force. The fight to have these rates retained has continued for many months and necessitated much lobbying and political maneuvering. The Variety Artistes Federation which was the instigator of the fight, was later joined by the Actors Association, and the Managers Associations, all of the organizations carrying on a strenuous campaign to have the concessions retained.

Recently the Railway Rates Advisory Council which had been investigating the claims made by the theatrical associations, recommended to the Ministry of Transport the retention of the rates, which the Transport Ministry accepted. The wording of the recommendation, which is part of a report on the general outlook in the railway situation, is as follows:

"We received evidence that the very severe competition of cinema theatres has already made it very difficult for entertainment companies to continue to carry on business profitably, and that is in fact impossible for them to increase the charges to the public to any greater extent than is necessary to provide for the entertainment tax. We were assured that apart from the tax no appreciable increase has been made in the provinces in the charges for seats since pre-war days, and that unlike almost

every other profit-earning business, those catering for public entertainments in country districts are compelled to seek to carry on business without any increase on pre-war receipts, while they have to bear the enhanced railway fares resulting from the 75 per cent. increase recently put in force and the even greater rise in all other expenses. We also had evidence that already traveling companies are reducing the number of artists engaged as members of the chorus, and that if a further increase is made in railway charges many companies and troupes of entertainers will be unable to continue in business and their members will be thrown out of employment. We think that the representatives of the entertainers made out their case, and that a withdrawal of the concessions heretofore granted to them would substantially reduce the number of those traveling by rail and would result in a loss to the railway companies. We accordingly advise and recommend that the concessions heretofore made to those classes of passengers should be continued."

The matter however does not end here, for while the Government in control of the railways the concessions are absolutely safeguarded. It is a matter of conjecture how long the railways will be under Government control, and the organizations representing the theatrical industry must continue their efforts to have the concessions instituted by the railways as permanent with each individual organization so that the concessions gained for the artists now, may not be lost to them when the roads return to private ownership.

MAY RUN FILMS IN PARIS OPERA

PARIS, March 18.—Plans are on foot here to convert the famous Paris Opera into a motion picture theatre, following the refusal by the Chamber of Deputies to increase the subsidy. The project is being considered seriously by M. Rouché, director of the opera, who says that it is absolutely impossible for the opera to continue without outside aid. Rather than close the theatre he proposes to introduce pictures on a certain number of days each week, and with the receipts to pay the deficit incurred by the operatic performances.

G. & L. PRODUCE NEW PLAY

LONDON, Eng., March 19.—Grossmith and Laurillard have scheduled for production following the Easter holidays a new play entitled "Faust on Toast," which is a burlesque on the opera "Faust." It was written by Firth Shephard and Adrian Ross, with music by Melville Gideon. Tom Reynolds is to stage the play. In the cast will be Jack Buchanan, Morris Harvey, Heather Thatcher, Nancie Lovat, Robert Nainby, George Barrett, Robert Hale, Renee Mayer, Marie Leigh, Maisie Gay. The piece will be housed at the Gaiety.

CONCERT ARTISTES ANNUAL BALL

LONDON, Eng., March 18.—The first annual dinner and dance of the Concert Artistes Association will be held at the Hotel Cecil on March 20, and all artists who entertained the forces during the war, whether or not they are members of the C. A. A., will be asked to attend. Tickets will cost \$2.50. Lieut. General Sir E. C. Bethune will be in charge of the affair.

CARR TOURING ENGLAND

LONDON, Eng., March 18.—Alexander Carr has opened a tour of the Moss Empires, in "An April Shower" and will be seen in London in April.

SEEK WAGE ARRANGEMENTS

BRISTOL, Eng., March 18.—The managers of the various theatres, and the N. A. T. E. held a joint meeting here recently to determine the new scale of wages that will be in force next season. The meeting resulted in the employees' demands being held over for consideration by the managers. If they are not accepted, the employees will take the matter to the E. N. I. C. and if necessary to the Industrial Court.

NEW ARCADE COMPANY FORMED

LONDON, Eng., March 18.—The Carlton Continuous Entertainment Company, a \$250,000 corporation, has been formed here for the purpose of operating a string of arcades and optical illusion houses throughout the country, the first to be established in London. The incorporators are: "Carlton," William Bankier, and S. G. Mackley. Each show will have eight different illusions.

PLAYWRIGHTS GIVE MATINEE

LONDON, March 19.—The Playwright's Theatre will give its second special matinee on Monday, March 21st, at the Ambassador's. "Rhoda Fleming," George Meredith's novel, adapted by A. Philipson, will be the offering. Iris Hoey, Barbara Hoff and Claire Greek will appear in the cast of the play which will be produced by Bruce Winston.

"HUSBAND'S WIFE" REVIVED

LONDON, Eng., March 19.—Marie Lohr revived last week at the Globe Augustus Thomas's play "Her Husband's Wife," in which she plays the leading role. In the cast of the piece are also found, Farran Soutar, A. H. Roberts, Spencer Trevor, Ellis Jeffreys, Hilda Glinn and Mona Kent.

"FEMME DE LUXE" PRODUCED

PARIS, France, March 18.—At the Michel Theatre here was produced recently a new play entitled "Femme de Luxe," by Alfred Savoir. The play, which deals with the prostitute and her male equivalent, has caused quite a number of riots in the theatre, although it is well written and well acted. The audiences object to the type selected for the hero. The story is this: Francine has been the mistress of the King of Courland. She falls in love with Jean, a journalist, and they are married. He discovers her secret, and makes her sell all her finery earned from the King, which she does, for repentance. Later the King returns, and seeks to recover Francine, but she is true to her husband, who now, that her riches are gone, deserts her. Just as she is about to leave him for the King, he returns, and finally decides to let her go. Jane Marnac and Jean Peyvierre play the leading roles.

STOLL DECLARES DIVIDENDS

LONDON, March 18.—At a meeting of the directors of the Stoll companies, held last week, the following dividends less tax, to December 31, 1920, were declared. The Coliseum Syndicate Ltd.; dividend of 25% per annum; Hackney and Shepard's Bush-Empire Palace, Ltd., final dividend of 10% per annum, plus a bonus of 5% per year; Leicester Palace Theatre, Ltd., final dividend of 10% per annum, plus bonus of 5% for a year; St. Augustine's Parade Hippodrome, Ltd., of Bristol, final dividends of 10% per annum, plus bonus of 2% for a year; Manchester Hippodrome and Ardwick Empire, Ltd., interim dividend at rate of 10% per annum. All of these dividends are payable for the half year, ending December 31, 1920.

OLD THEATRE RE-NAMED

PARIS, March 19.—The old Theatre Grevin, now renamed the "Nouveau Theatre," is giving a programme of three pieces this week. This consists of "Pierrot Ministre," a one act piece given in front of the curtain; "L'Ombre Rouge," a melodrama in two acts by Alfred Mortier, with incidental music by Jean Nougues, the composer of "Quo Vadis;" the last item is called "Sophie Arnould," and is written by Gabriel Nigoud, depicting the famous actress during the period of the Revolution.

EMPIRE DIRECTORS MEET

LONDON, March 19.—A meeting of the directors of the Empire Palace, Ltd., was held last week, at which a profit of \$108,688 was shown for the year. A dividend of 10% was declared. It was also reported to the meeting that the Allen Theatre Enterprises of Canada had neglected to purchase the freehold of the Queen's Hotel and Empire Theatre on which they held an option, and had forfeited their deposit.

KENSINGTON CHANGES POLICY

LONDON, March 18.—The Kensington theatre was last week opened as a variety and picture house under the general direction of John Morgan and George Conway. The theatre was originally opened by Sir Henry Irving as one of the principal legitimate theatres in London and although several notable productions have been here, the house proved a failure as a dramatic house.

AMERICAN ACT IN LONDON

LONDON, Eng., March 19.—Ambrose Baker and Peggy Wynne, an American act that arrived here recently, are due to open their first English tour on March 21 at the Alhambra, Glasgow. They are booked indefinitely.

CONCERT ARTISTS MEET

LONDON, March 20.—The Concert Artists' Association held their annual meeting at St. George's Hall, on March 13 here. Election of officers was held at the meeting.

"TENDERNESS" WIDELY DISCUSSED

PARIS, March 19.—Much interest and discussion is being evoked here as a result of the play "Tenderness," by the well known writer Henry Batailles, in which he deals with the eternal question of the dual standard of morality for men and the right of women to assume the same privileges heretofore enjoyed only by the male of the species.

The plot is very simple and is only useful in that it serves to carry the ethical question of the play. The woman finding that her husband no longer returns her love deceives him to the point where he finally drives her from his home. In the course of events, however, she returns with a brood of illegitimate children to find, not only forgiveness, but even a new love. The husband goes on the assumption that his wife had as much right to live her life as he had when she found that her mate had lost interest in her.

Mr. Batailles has apparently come to the conclusion that woman is no longer the subject and meek devoted wife but is everywhere asserting her rights openly or secretly. So therefore why should the husband be grieved? Is it not better to make the best of a bad situation?

NEW SHOW FOR ALHAMBRA

LONDON, Eng., March 18.—The new revue, "Robey en Caserole," written by Jack Waller, in which Sir Oswald Stoll presented George Robey on March 7, is a re-written version of "The Stockpot." The new show, which includes Wylie Watson, Cecelia Gold, Gwen Lewis, Ada Smart, Rupert Huzell, Harry Roxbury and Jack Waller, has "caught on," and promises to fill the Alhambra twice daily for some time to come.

WILLIAMSON GETS MANY PLAYS

LONDON, March 19.—J. C. Williamson Limited, has secured the following plays for early production: "The Naughty Princess," "A Night Out," "A Southern Maid," "Sybil," "French Leave," and "Lord Richard in the Pantry." Among the American plays which he is carrying back with him are "Mary," "The First Year," "The Honey Girl," "Pitter Patter," and "The Bat."

PATTI'S CASTLE IS SOLD

LONDON, March 19.—The home of the late Adelina Patti, Craig-y-Nos Castle, has been sold to the Welsh War Memorial Association. Nearly 100,000 pounds was spent by Patti in improving the castle after she acquired it.

The rest of the estates, consisting of farms, quarries and cottages, will be sold later.

"CROWD WORKERS" COMPLAIN

LONDON, March 19.—A conference between delegates of the A. A. and V. A. F. was held here, March 8, relative to joint action between the two bodies in attempting to ameliorate the conditions under which the "crowd workers" in the cinema field exist. The 1921 campaign is commencing and there is much strenuous work ahead for the two organizations.

"WARRIOR'S DAY" APRIL 3

LONDON, Eng., March 19.—"Warrior's Day" will be celebrated on Sunday evening, April 3, at the Palace, Empire and the Victoria Palace theatres, when monster variety entertainments will be given at each house by Sir Alfred Butt. Messrs. Barrett and Hayman are arranging the programs.

"SWEET WILLIAM" OPENING

LONDON, March 19.—"Sweet William," a comedy in four acts by Keble Howard, has been scheduled for an Easter opening at Brighton. Robert Courtneidge is producing the play with George Tully in the leading role. It is to come into London after two weeks in Brighton.

BURLESQUE

EXTRA TIME FOR AMERICAN SHOWS

REGULAR SEASON CLOSES MAY 2

The regular season of the American Burlesque Circuit will close the week of May 2. Few of the shows on that circuit will play extra time this year, the majority of them being satisfied to close at the end of the regular season. There are some shows, however, who have taken a few extra weeks and these are given below:

"The Lidlifters" will close at the Trocadero, Philadelphia, week of May 9. "Girls from the Follies" close at the Gayety, Brooklyn, week of May 9. "Round the Town" play the one-nighters through New England week of May 9 and close at the Gayety, Brooklyn, week of May 16. "Girls from Joyland" close at the Plaza, Springfield, week of May 9. "Hurly Burly" closes on the split week, New Bedford and Fall River, week of May 9. Pat White's "Gaiety Girls" play the Howard, Boston, week of May 9, and close the week of May 16 at New Bedford and Fall River. "The Bathing Beauties" play the Empire, Hoboken, week of May 9, Newburgh and Poughkeepsie, week of May 23. "The Beauty Trust" play the Star, Brooklyn, week of May 9, and Empire, Hoboken, the week of May 16. Stone and Pillard have the Bijou, Philadelphia, week of May 9 and close the week of May 16 at the Star, Brooklyn. "Broadway Belles" close at the Gayety, Baltimore, week of May 9. "The Social Follies" have the Penn Circuit the week of May 9, and close at the Gayety, Baltimore, the week of May 16. "Sweet Sweeties" close at the Academy, Buffalo, the week of May 9. "The Parisian Flirts" play the Empire, Cleveland, the week of May 9 and close at the Academy, Buffalo, the week of May 16. "Razzle Dazzle" plays Columbus, O., the week of May 9, and closes at the Empire, Cleveland, the week of May 16. "The Mischief Makers" play the Empress, Cincinnati, the week of May 9, and closes at Columbus the week of May 16. "The Monte Carlo Girls" play the Gayety, Louisville, the week of May 9; Empress, Cincinnati, the week of May 16, and close at Columbus the week of May 23. "The Tid Bits of 1920" close at the Englewood, Chicago, the week of May 9. "The Tempters" play the Haymarket, Chicago, the week of May 9, the Penn Circuit the week of May 16 and closes at the Gayety, Baltimore, the week of May 23. "The Cabaret Girls" plays Milwaukee the week of May 9, and closes at the Haymarket, Chicago, the week of May 16. "The Whirl of Mirth" plays St. Paul the week of May 9, and closes in Milwaukee the week of May 16. "The French Follies" play Indianapolis the week of May 9, and close at the Englewood, Chicago, the week of May 16.

All the other shows will close on the regular season unless the present plans are changed, except the "Joy Riders," which will close its regular season the week of April 18 at the Academy, Pittsburgh, and will go into stock at that house under the direction of George Jaffe.

"The Kewpie Dolls" will be booked in on one-nighters for the week of April 18, which week they should have played Pittsburgh, and will play the one-nighters on the Penn Circuit the following week.

DODY SIGNS ACT

Dan Dody has signed for his "Sugar Plums" for next season Artie Leening, Joe Freed, Jackson and Taylor, Harry and Nittie Rose and Betty Booth.

"ANNOYED HER," SAYS CHORISTER

Mazie Howard, a chorus girl at Kahn's Union Square Theatre, appeared as complainant in Night Court last Saturday against Harris Suratt, a printer, whom she accused of annoying her. She testified that Suratt had stopped her from purchasing a ticket at the 14th street subway station, and that he later called her names and kicked her. She also claimed that he had been following her to and from the theatre for the last six weeks. Suratt denied interfering with her and was discharged by Magistrate Silberman, after a warning that such conduct would lead to the workhouse.

NO HOME LIFE FOR HER

FORT MYER HEIGHTS, Va., March 22.—Homer M. Riker, formerly scenic artist at Hollywood, Cal., studios, has applied to the Arlington County Circuit Court for a divorce from his wife, Marie Ida Riker. The latter is at present with a Baltimore burlesque stock company. The complaint alleges desertion and abandonment, and that she would rather continue on the stage than remain at home and attend to domestic duties. The suit against Mrs. Riker is brought by Raymond Neudecker. The couple were married in 1916, and have no children.

WATSON LOSES HIS CAR

PATERSON, N. J., March 11.—The sedan belonging to Billy Watson, owner of the Orpheum and Lyceum theatres in this city, was stolen last night from the front of the Fox American Theatre. Mrs. Watson and friends were attending the performance within. A wire to her husband, who is with his show in St. Louis, brought out the fact that the car was covered by insurance against theft.

ACTRESS TO STUDY AERONAUTICS

Kathryn Dickey, featured star with James E. Cooper's "Roseland Girls," has refused an offer to appear in a vaudeville act during the Summer months in order that she may study aeronautics during the Summer session at Columbia University. Her great ambition is to be the first actress to build and fly her own airplane.

AMSTERDAM DROPPED

The American Circuit has dropped Amsterdam from its week of one nighters between Springfield and the Gayety, Brooklyn. Commencing this week with the "Kandy Kids," the shows will play Kingston, N. Y., on Saturdays.

FRED REEB SIGNS

Fred Reeb, who this season is featured with Tom and Eddie Sullivan's "Mischief Makers," has been signed for the "Maid of America" on the Columbia Circuit next season to do comedy opposite Bobby Barry.

HAPPY FRYER IN STOCK

Happy Fryer, who closed with the "All Jazz Revue" in Newark last Saturday, opens in stock at the Family Theatre in Rochester next Monday. John Buckley opened with the "All Jazz Revue" Monday.

BESSIE MOONEY IN SANITARIUM

Bessie Mooney was compelled to leave the "Girls from the Follies" in Philadelphia to go to a sanitarium in Warrensville, Pa., where she is suffering from a recent attack of pneumonia.

AMY BERNARD SUBSTITUTES

MINNEAPOLIS, Minn., March 9.—During the illness of Alpha Filas, soubrette of the "Sweet Sweeties," Amy Bernard of the Bernard Sisters played her part for several days.

HOUSES TO CLOSE BEFORE END OF SEASON

BUSINESS DEPRESSION THE CAUSE

Two houses on the Columbia Circuit, the Jacques in Waterbury, Conn., and the People's in Philadelphia, will close on April 2, two weeks before the end of the regular burlesque season.

Business depression throughout the country is responsible for the decision to close the houses and on Saturday, J. Herbert Mack, president of the Columbia Amusement Co., notified the owners of the respective houses that the Columbia attractions would discontinue playing those houses in two weeks.

"The Social Maids" will be the last show to play the regular time in Waterbury this season and the Ed. Lee Wrothe show will close the Peoples'. Both houses will close on Saturday night, April 2. The shows will lay off these two weeks for the balance of the season unless other bookings can be arranged by the owners of the companies.

WINTER GARDEN CLOSING MAY 28

The Minsky Brothers will close their National Winter Garden for the season on Saturday, May 28.

They are going to make a number of repairs back stage and in the dressing rooms, as well as redecorating the house. The house will re-open early in August.

JOINS "TITTLE TATTLES"

ALTOONA, Pa., March 10.—Lorraine Livingston, formerly of the "Town Scandals," joined the "Tittle Tattles" show in Pittsburgh Saturday night as ingenue. She replaced Rita Arnold.

The Four American Beauties will join the show at the Palace, Baltimore, next Monday.

WHERE IS BERT MARSHALL?

The Department of Civil Relief of the American Red Cross are anxious to get into communication with Bert Marshall, formerly with the "Girls, Girls, Girls" show.

Miss Marshall was also known under the name of Nancy Gibson or Nancy North.

FLORENCE TALBOT RE-ENGAGED

Florence Talbot has been re-engaged by Arthur Pearson for next season. Miss Talbot is with the "Powder Puff Revue" this season and has been a decided success on the circuit. It's the first time she has been in burlesque in five years.

PARTY FOR WHITE & ULIS

MONTREAL, Canada, March 19.—The Litts, a literary circle, gave a theatre party last week to White and Ullis of the "Follies of the Day" company playing the Gayety here. The McGill University Frat gave them a reception later.

BIG BILL AT FOLLY

The bill this week at the Folly includes Sammy Spears, Solly Shaw, Ed. Findlay, Ralph Bernard, Libby Blondell, Carrie Fennell and May Hamilton.

FLORENCE POINTER IN HOSPITAL

PHILADELPHIA, Pa., March 9.—Florence Pointer is confined to the Handkanaw Hospital here where she will undergo an operation for appendicitis.

"JOLLITIES OF 1920" IS BEST SHOW HOWE HAS EVER PRESENTED

Sam Howe's "Jollities of 1920" is a high grade performance and proved a successful musical and comedy offering at the Columbia Monday afternoon. Its spectacular scenic and electrical effects are both novel and original and very beautiful.

The show is studded with a chorus of twenty-four pretty girls and six boys. The costumes present a variety of gay colors and of the latest design.

Cliff Bragdon and Sammy Howard are the comedians and they are a continuous source of merriment. Bragdon, a little fellow with his eccentric style of work and makeup, wearing misfit clothes, was never funnier. He has an original way of working that easily caught on. He takes a lot of falls and twists himself into all sorts of shapes.

Howard is doing his Hebrew comedy role and is very humorous. His wardrobe is neat, his dialect good and his all around work very pleasing. Both he and Bragdon work hard and easily succeeded in keeping the comedy end of the show up to the mark.

Helen Tarr, a tall stately blonde of the Lillian Russell type, is the prima donna. Miss Tarr looked beautiful in her gorgeous gowns of the latest design. She rendered her numbers exceptionally well.

Norma Barry, the ingenue, is seen to an excellent advantage. She has improved greatly in her singing since last season and sang her songs with exceptional merit. Miss Barry is a very pleasing young person and her dresses were selected with rare taste. She reads lines well and we like the way she carries herself.

Frank Mallahan, a stout, good-natured straight, proved himself an excellent foil for the comedians. He reads his lines carefully and did credit to himself. He is a big fellow; he gets around as well as one half his size.

Harold Carr is also doing straight, sharing the part with Mallahan. Carr, a natty looking and a manly chap, played his part carefully and successfully. His wardrobe is classy and he wears clothes well.

Lillian Norwood, a shapely little auburn haired girl, is the soubrette. It's the first time we have seen this young lady as a principal and she has sure made good. She puts her numbers over with lots of "pep," has a winning smile and looks well. Her costumes are pretty.

Helen Rikhoff is another new one in a principal part and they liked her at the Columbia. She is an attractive blonde with pretty curls, and a beaming personality that easily reaches over the footlights. Miss Rikhoff reads her lines distinctly and puts her numbers over nicely. Her dresses are becoming.

The show opens with a prologue, with Miss Rikhoff as the moon, in a neat recitation, well given.

The first part tells a story of a lost heiress, in which the principals take part, in trying to locate her.

There are several bits in the show that are not very new but they get over well.

The "hypnotic" bit was given by Bragdon, Howard, Carr and the Misses Tarr, Barry and Norwood. They did it well.

Working in one, Howard, Bragdon, Mallahan and Carr, in a comedy quartet, worked up a lot of laughs and put the act over big.

Miss Barry did well with her "I'm a Jazz Vampire," assisted by the chorus.

Bragdon and Howard, disguised as women, were very amusing in the ladies hotel scene.

"She'll never do it" bit was offered in one by Howard, Bragdon, Carr, Mallahan, Miss Tarr and Miss Rikhoff, and they worked it up to a big laugh.

The Jollities Jazz Band of six, in a special set, offered a fine musical act of fast numbers that more than pleased.

Bragdon and Howard were amusing in the "auto" bit.

A beautiful finale to the first part was staged and excellently offered by the entire company. It was called "Butterfly and Bee." The music was catchy and tuneful.

The "argument" bit, in one, pleased as it was done by Howard, Bragdon, Carr and Miss Tarr.

In a beautiful cabaret scene some fine specialties were offered by various principals in this scene.

Howe has lavished plenty of money in staging his show and has seen to it that the production, which is in nine scenes, was artistically staged and every detail being looked after.

It's the best Howe show we have seen in many a day and he has done his best to give burlesque patrons something big.

SID.

GRACE GOODALE CLOSING

Grace Goodale, ingenue, closed with the "Bathing Beauties" in Cleveland, Saturday night.

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USING FOREIGN LANGUAGE

A pernicious habit that has acquired an undue and growing vogue of late in the vaudeville theatres around New York, is the use by a number of acts, of a foreign language, not only a word or two, but for a considerable portion of their act.

This is always in poor taste, even when used innocently, but when it has grown to be a cloak for acts, who may have possibly been compelled to delete other suggestive or vulgar material, to employ remarks which translated would not be tolerated in any theatre in the world, it seems time that the managers should call a halt.

Not only are these remarks unfunny to those who do not understand the language employed, and who comprise the larger part of the audience, but they are frequently difficult of interpretation by those who are familiar with the language used and rarely get anything in the way of laughs, except from a few of the less literary who understand the colloquial terms rarely employed in polite circles.

To see and hear a blackface comedian sing Irish songs and talk in a language never employed by negroes, is certainly inconsistent for one thing, but when we hear, as we did, a line sung several times by one team, which translated means "unclean Christian woman," it seems that the uplift of the stage through the purveyance of clean material will scarcely be accomplished if this habit and practice is allowed to continue.

It is not only unfair to those who paid their money to understand what the show is about, but brings ridicule on the other class whose language is used so irreverently and in some cases irrelevantly.

While we have vaudeville in America, let us talk English and good English, and above all, let us have clean vaudeville, free from all vulgarity, whether it be in our own tongue or camouflaged and disguised by the use of some foreign language.

KLAW TO DO "DUTCH GIRL"

"The Little Dutch Girl," a new play with music by Emerich Kalman, is due for early production this coming season. Marc Klaw is making the production.

THE "ENDURANCE" STEP

Oakland, Cal., March 16, 1921.

Editor, N. Y. CLIPPER.

Dear Sir: In your issue of March 9 I read an article in which Miss Mattie Quinn claims to be the originator of the "endurance step" on one foot. Neither Miss Quinn nor Miss Vedder can claim that distinction for as far back as 1892 I saw the late Nellie O'Neil do that dance at Epstein's Museum in Chicago. This ought to settle the argument between the ladies.

Respectfully,

Mrs. M. J. Moore,
nee (Marion Baisly).

TWENTY-FIVE YEARS AGO

J. E. Dodson was with the Chas. Frohman Empire Stock company.

J. H. Coyle was the treasurer of the Hunting Circus. Tony Hunting was riding bareback with the show.

Weber and Fields starred the Garnella Brothers in "The Trolley Party." The cast included John E. Ince, Gilbert Savony, Howard Powers, Chas. Udell, Ed. Kerr, and Geo. Kerr were "The Electric Quartet."

Minnie Maddern Fiske presented "The Queen of Liars."

P. T. Powers was the president of the Eastern Baseball League.

The Lucifers were with the Weber and Fields show.

"It Don't Seem Like the Same Old Smile," by James Thornton, was published by the New York Music Co.

"The Rainmakers" cast included Donnelly and Gerard, Ross and Fenton, the Rogers Brothers, Imro Fox and Nellie Lynch.

Irwin Bros. Big Specialty Co. included Moore and Karcher; Johnson, Davenport and Lorella; Kitty Nelson; Howard and Emerson; Fisher and Carroll; O'Neill and Sutherland; the Todd Judge Family; Cushman and Holcombe; George Fuller Golden, and the Younger Brothers Irwin.

Answers to Queries

H. L.—Sophie Tucker played the Wm. Morris Circuit in 1910.

R. O. D.—Polly McDonald was the wife of Geo. C. King.

B. F.—Edgar Bixley has worked with Henry Fink in vaudeville.

F. O. B.—"Dombey and Son" was played by Mr. and Mrs. W. J. Florence.

Dutch—Sam Chip and Mary Marble were playing in "In Old Edam" in 1910.

Vaude.—Billee Seaton appeared at the Victoria Theatre, New York, in 1910.

M. O. B.—Little Billy appeared in 1910 at the Fifth Avenue Theatre, New York.

O. M.—Marie Fenton has appeared in vaudeville with Cqn Conrad in a piano act. London—"Expiation" was the title of the act produced by Mrs. Patrick Campbell.

O. B.—Amelia Glover died Feb. 9, 1910.—Dan McAvoy died Oct. 1, 1910, at New York City.

Niblo—Geo. C. Boniface was the "Rodolphe" in the original "Black Crook" company.

B. R. S.—Margaret Mather appeared as "Juliet" at the Union Square Theatre, New York.

C. A. L.—"The Jilt" was produced at the California Theatre, San Francisco, May 18, 1885.

A. M. C.—Ada and Emma Webb appeared at the Bowery Theatre, New York, Jan. 9, 1860.

LaPetite—Adelaide and Johnny Hughes appeared with the "Dick Whittington" company for one season.

McKee—M. B. Leavitt and Tony Pastor were managers of the Third Avenue Theatre, New York, in 1885.

A. M. R.—Mme. Pavlowa and Michael Nordkin appeared together at the Metropolitan Opera House, New York.

Arizona—Douglas Fairbanks played the leading role in "The Lamb," a W. A. Brady production. Lola May was in the cast.

O. L. B.—"The Picture of Dorian Gray" was used as a vaudeville act by Edward Davis at the Fifth Avenue Theatre, New York.

B. D. R.—J. Forbes Robertson made his American debut Oct. 12, 1885, at the Star Theatre, New York, with Mary Anderson's company.

H. & S.—Charles Howard and Ida Emerson were members of the "Follies of New York and Paris" company at the same time.

Clef.—The Head Music Co. was organized by Geo. W. Head, Jr., and Frank B. Head. S. Clarence Engel was their professional manager.

B. B.—Mabel Hite appeared in "A Certain Party" which was produced at Amsterdam, N. Y., Feb. 12, 1910. John T. Kelly was in the cast.

C. E. A.—Robert Fitzsimmons defeated Peter Maher, Feb. 21, 1896, on Mexican soil, near Langtry, Texas, in one minute and thirty-five seconds.

Opera.—"Piff Paff Pouff" was produced by Fred C. Whitney in 1904, with Eddie Foy, Alice Fisher and Grace Cameron among those in the cast.

Fashion—Ned Norton played straights with the "Fads and Follies" company. He gained his title "Clothes" by changing six suits in the first part.

X. Y. Z.—The Ben Greet Players appeared for a short season at the Garden Theatre, New York, opening Feb. 21, 1910, in "She Stoops to Conquer."

Fair—Neil Burgess died Feb. 19, 1910, in New York City. He was born in Boston in 1846, and made his first appearance with Spalding's Bell Ringers in 1865.

Pro.—Mrs. D. P. Bowers made her professional debut in 1845 in "Antony and Cleopatra," at the Park Theatre, New York. She died Nov. 6, 1895, at Washington, D. C.

L. M. P.—"The Witching Hour" was produced by John Mason. Russ Whytal, Jennie Eustace and George Nash were in the cast. The play was written by Augustus Thomas.

G. E. M.—The General Film Company was incorporated in 1910, by Emil O. Mann, Wm. G. Hovey, Harry J. Molineaux, Harry M. Gough, G. R. Jewitt and William J. Kingsbury.

G. H.—John Brougham was born in Dublin, Ireland, May 7, 1810, and died June 7, 1880, in New York. Funeral services were held in the "Little Church Around the Corner."

R. A. C.—Blanche Ring appeared in the "Yankee Girl" and was supported by Harry Gilfoil, Dorothy Jardon, Wm. Burgess, W. P. Carleton, Naomi Dale and Charles J. Winniger.

Murray—Henry V. Donnelly died Feb. 15, 1910, at New York. Dorothy Donnelly made her debut in her brother's stock company at the Murray Hill Theatre, New York, in 1902; she supported Robert Edison in "Soldiers of Fortune."

Old Timer—The Weber and Fields own company in 1894 included Weber and Fields, McIntyre and Heath, LeClaire and Leslie, Castellat and Hall, James F. Hoey, Lottie Gilson, John E. Drew, Falk and Semon, Tom Creamer, John Cody and William Fay.

J. W.—Lew Fields has played in "The Mummy and the Humming Bird," "The Girl and the Judge," "The Royal Family," "It Happened in Nordland," "The Girl Behind the Counter," "Old Dutch," "Sapolia," "Raffles," "About Town" and many other plays and burlesques.

S. A. M.—"Babie Mine," was a comedy by Leander Richardson. It was produced at the Grand Opera House, St. Louis, Nov. 14, 1895, with Thos. Q. Seabrooke, Ffolliott Paget, Jeanette Lowrie, Mattie Earle and Daisy Lovering among the cast.

M. A. A.—The Five A's had a baseball team in 1888. It included Bill Hoey, Digby Bell, Lew Dockstader, DeWolf Hopper, Gus Heekler, Francis Wilson, Richard Golden, James T. Powers, Harry Clark and Peter F. Dailey. Marshall P. Wilder was the official mascot.

Burlesque—The route in 1910 was as follows: Miner's 8th Ave.; Casino, Brooklyn; Empire, Brooklyn; Miner's Bowery, New York; Empire, Brooklyn; lay off: Trocadero, Philadelphia; Columbia, Scranton; Luzerne, Wilkes-Barre, Pa.; Folly, Paterson; Bon Ton, Jersey City; Howard, Boston; Columbia, Boston.

Rialto Rattles

TALKING ABOUT PERSONALITY.

A miss is as good as her smile.

THOUGH HONEST

Most people can't go to bed without lying.

WE WONDER

How many had their "palms" read last Sunday.

DON'T FORGET

That it is the ushers who take leading parts in all the theatres.

WE WONDER

If the N. V. A. will play that golf tournament postponed from last season!

DESPITE PROHIBITION

There is one thing you can still buy for a nominal price—London Punch.

WITH THE OPENING

Of the baseball season, every young man will have a chance to strike out for himself.

FAITH

They shure had a nice day last Thursday for every Irishman to march by his own house.

NOT INTERESTING BUT—

A telephone book is good for a number of things.

NO

There is no truth in the report that Walter Kelly has purchased property in Lincoln, Neb.

ONE MIGHT

Refer to a caustic remark by Julius Tannen, as Tannic acid, if one cared to talk that way.

WE DO NOT THINK

They ran that recent Chaplin release at the vaudeville theatres to try to "Kid" them at the finish.

A CAFE

Is a place where the public pays the proprietor for the privilege of tipping waiters for something to eat.

THERE IS NO DOUBT

That John Drinkwater, who wrote "Abraham Lincoln," has an ideal American name—especially at the present time!

NEARLY TIME FOR—

Whether it's warm
Or whether it's hot
We always have weather
Whether or not.

AMONG OTHER THINGS

A jazz band is a complicated arrangement used to prove that Beethoven, Bach and Liszt knew nothing whatsoever about music.

ABOUT A—

Few weeks more, when it's time to open the windows, there will be the usual summer run of the free vocal concerts in "Tin Pan Alley." Mixed programs will be given.

PAGE GEORGE ADE

Corrine Arbuckle, who is appearing in vaudeville, went into a store recently to buy a tailor-made suit.

The tailor in showing one, said: "You can't wear it out." "After trying it on," said Miss Arbuckle, "I didn't dare to."

SIX A DAY

Garry Owen opened in a new act at the American last week with Jimmy Brown. Now that the act has split, Garry says he tried to break in with a Jimmy, and someone asked Jimmy "how much is Garry Owen?" As Jim Morton would say, "which is a joke."

MELODY LANE

NEW COPYRIGHT BILL IS BEFORE CANADIAN HOUSE OF COMMONS

Provides for Payment of Royalties on Records, Rolls, and All Other Mechanical Reproductions As Well As Giving Added Protection to Copyright Owners

A new copyright bill of much interest to music publishers has been introduced in the Canadian House of Commons and passed the first reading last week. It is in many respects similar to the United States law and provides for the collection of royalties on all mechanical reproductions of copyrighted compositions.

Rolls and records are subject to copyright protection, the clause applying thereto reading "Copyright shall subsist for the term hereinafter mentioned in records, perforated rolls and other contrivances by means of which sounds may be mechanically reproduced, in like manner as if such contrivances were musical, literary or dramatic works."

The term for which the copyright shall subsist in records, perforated rolls and other contrivances by means of which sounds are reproduced mechanically shall be fifty years from the making of the original plate from which the contrivances were directly or indirectly derived, and the person who was the owner of such original plate at the time such plate was made shall be deemed to be the author of the work, and where such owner is a body corporate, the body corporate shall be deemed for the purposes of this Act to reside within His Majesty's domains if it has established a place of business therein.

The royalty is to be two cents for each playing surface of each record and two cents for each perforated roll or other contrivance.

It is provided that, if, at any time after the expiration of seven years from the commencement of the act, it appears to the Governor in Council that such royalty as aforesaid is no longer equitable, the Governor in Council may, after holding a public inquiry, make an order either decreasing or increasing said royal-

ty to such an extent as under the circumstances may seem just, but any order so made shall be provisional only and shall not have any effect unless and until confirmed by Parliament; but, where an order revising the royalty has been so made and confirmed, no further revision shall be made before the expiration of the fourteen years from the date of the last revision.

If any such contrivance is made reproducing two or more different works in which copyright subsists, and the owners of the copyright therein are different persons, the sums payable by way of royalties under this section shall be apportioned amongst the several owners of the copyright equally.

Notwithstanding any assignment made before the passing of this act of the copyright in a literary or dramatic or musical work, any rights conferred by this act in respect to the making, or authorizing the making, of contrivances by means of which the work may be mechanically performed, shall belong to the author or his legal personal representatives and not to the assignee, and the royalties aforesaid shall be payable to, and for the benefit of, the author of the work or his legal personal representatives.

The bill is a long step forward in the protection of the rights of authors, composers and publishers and will add greatly to their respective incomes due to the fact that Canada is and for a number of years has been a big field for the selling of phonograph records and music rolls.

Another point in the bill of decided value to music men is that it does not make the printing of United States publications in Canada obligatory as did a clause in a bill introduced last season, although it was strongly backed, which, after much opposition, failed to pass.

LOW RECORD FOR COLUMBIA

The stock of the Columbia Graphophone Company hit its lowest sales record price last week when the common sold down to around 6 and the preferred broke five points.

An official of the company said that there was no basis whatever for reports that the corporation contemplates new financing. He said that the corporation has more than \$6,000,000 of cash on hand and net current assets of between \$18,000,000 and \$20,000,000. He said that there was nothing in the situation relative to the affairs of the Graphophone Company to warrant the raid on the stock which occurred last week.

POLLACK DISCONTINUES SUIT

Lew Pollack, who sued Fred Fisher, Inc., for royalties on his song "Buddha," has adjusted his difficulties with the publisher through his attorney, Harry S. Hechheimer. It is said that Pollack received his new royalty statement on the song, and was well satisfied with the substantial royalties shown.

SONGWRITERS' CONTEST ON

The Harlem Opera House, through its manager, Sol T. Levoy, has arranged an amateur songwriters contest, the winner to receive \$50. The judges, to whom the songs will be submitted, will be professional songwriters and vaudevillians will play and sing the songs submitted.

ACCOUNTS FOR POOR SALES

Numerous reasons have been advanced for the slump in the sales of phonograph records and music rolls.

A story told of an experience of a small dealer that buys and sells second hand records for talking machines may in some way account for it.

A woman came into the shop and offered a record for sale. The proprietor looked it over and said: "The most I can give you for that is twenty cents." With that the woman exclaimed, "Twenty cents! Why man it was never played but once, and only on one side." Then the proprietor asked: "If it is such a fine record why should you want to sell it?"

The woman replied: "Because it's a wedding march and my daughter is now married. If that is not reason enough we have no machine of our own. We borrowed a neighbor's machine for the wedding. But we did have to buy the record new."

AMERICAN CO. STARTS

WILKES BARRE, Pa., March 19.—A new concern known as the American Music Publishing Company has been organized in this city and has opened offices at 1012 Coal Exchange Building. Offices have also been established in Cleveland and Philadelphia.

Two new songs will be released in the near future. They are called, "Won't You Take Me Back Again" and "In My Dream of That Old Girl Of Mine."

PREPARING WRITERS' CONTRACT

E. C. Mills, chairman of the board of directors of the Music Publishers' Protective Association, addressed the board of governors of the Composers' and Lyric Writers' Association at a meeting held in the office of Nathan Burkan last week.

The proposed contract offered by the writers' organization for future use in the music publishing trade was thoroughly discussed. In its present shape it is unacceptable to the music men and Mr. Mills went into the various clauses to which the music men object. It is believed, however, that these can be altered in such a manner as to be acceptable to both parties and a meeting of the music publishers to discuss the matter is to be held next week.

Following this a general meeting of the writers' is to be called.

DEPENDS ON PUBLISHERS

According to a story which is being circulated among the music men one of the big music roll manufacturers received a big shock when he went to his bank recently to negotiate a loan.

The amount requested, according to the story, was a large one, so large, in fact that the bank referred the matter to their attorney before closing the deal. When the roll man went to the bank to complete arrangements he was refused, and asking the reason was told that the attorney, in looking into the matter, had reported that in so far as he could see a roll manufacturer had assets amounting to but little, being entirely dependent upon the copyright owner or music publisher and without his co-operation would be out of business entirely.

JACOBSON AND CLARK REMARRY

Flo Jacobson, well known in music circles, and Frank Clark, manager of the Chicago office of Waterson, Berlin & Snyder, were re-married in New York last week.

The Clarks were first married a number of years ago and after a short married life were divorced. Clark made a hurried trip to New York last week where he met Miss Jacobson and after a rapid courtship the couple decided to again resume their interrupted marriage life. The ceremony followed. The couple returned to Chicago on Saturday.

SONGWRITER SUES BANK

Louis Silvers, the songwriter and musical director, has brought suit in Boston, through Kendler and Goldstein, his attorneys, against the Cosmopolitan Trust Company, for the recovery of \$1,000. Silvers claims that he sent that sum of money to his brother in France through the Cosmopolitan Trust Company, and that on the day after he gave the order, the bank became insolvent. He says that the money was not paid.

BRATTON WRITING AGAIN

John W. Bratton, writer of many song hits, who retired from the songwriting profession several years ago, is again writing. Last week he placed with Jerome H. Remick & Co. a new number written in conjunction with Jos. Santley, called "Before We Say Good-Night."

DANNY MONOHAN ILL

Danny Monohan, who was connected with the Broadway Music Company for a number of years, is very ill at the Sea View Hospital on Long Island; his condition is said to be serious.

STERLING HAS NEW ONE

Andrew Sterling has in his new song "Would You?" a number which has caught on quickly with the singing profession as well as with the orchestras. It is published by the Joe. Morris Co.

SEPARATION SUIT DROPPED

The separation suit of Mrs. Florence Powers Schirmer, of No. 40 East Sixty-second street, against Gustav Schirmer, music publisher, has been dropped and an amicable settlement was reported by Edward H. Burger, the attorney for Mrs. Schirmer. Mrs. Schirmer asked \$300 a week alimony and \$3,500 counsel fees.

The Schirmers will not live together, the lawyer said, but under the terms of the settlement the custody of their two-year-old son is given to Mrs. Schirmer. The suit for separation was instituted by Mrs. Schirmer following an advertisement in the papers by Mr. Schirmer stating that he would not be responsible for any bills contracted by his wife. The Schirmers were married on December 13, 1917.

COMPOSERS' PRIZES AWARDED

At the final Sunday afternoon concert of the New York Symphony Society, given this week at Aeolian Hall, Walter Damrosch announced the winners of the prizes offered by the society's president, Henry Harkness Flagler, for the two best compositions for orchestra.

Louis Gruenberg, of 107 West 107th street, received the first award of \$1,000 for his entry, entitled "The Hill of Dreams," and the second award of \$500 went to Karl McKinley, of Centre Church House, Hartford, Conn. His composition was called "The Blue Flower."

Mr. Gruenberg is known in this city as a musician of talent. His composition will be played by the Symphony Society next fall.

SOCIETY TO DIVIDE ROYALTIES

The American Society of Composers, Authors and Publishers are planning to make the first division of money collected from theatres, hotels, dance halls and other resorts where music is played for profit, early in April. Although the society has in its treasury over \$200,000, a large portion of this will be kept on hand as a war fund to protect its interests. In the future, the money collected will be divided four times a year.

STERN TO OPEN MUSIC HOUSE

Jos. W. Stern, who recently severed his connection with the music publishing house of Jos. W. Stern & Company, is about to open a new music publishing house. A number of well known writers will be associated with the new enterprise, which it is said will be operated along new and progressive lines. Negotiations for the leasing of offices in the theatrical district are now under way.

BIG CAMPAIGN ON FEIST SONGS

LONDON, Eng., March 18.—Francis, Day & Hunter have commenced a big publicity campaign in connection with the new Leo Feist songs. All the theatrical newspapers are carrying big display advertisements announcing that the Francis & Day firm are the representatives of the American firm and that the recent songs are now released for performers.

LYNCH AND RHODES OUT

Bob Lynch and Harold Rhodes, who have been associated with the Irving Berlin Music Company for some time, are no longer connected with the firm.

LEW JACOBS WITH BERLIN

Lew Jacobs, who was formerly with Leo Feist in Chicago, is now associated with the Irving Berlin Music Co., in New York.

WITMARKS GET "JABBERWOCKY"

M. Witmark & Sons have secured from Kendis & Brockman the publication rights to the novelty instrumental number "Jabberwocky."

Johnny Burke and Dot Wilson were married at Portland recently.

Charles Aldrich has been signed for next season by the Shuberts.

Ethel Levey is headlining the bill at Keith's Philadelphia this week.

Adolph Zukor and Mrs. Zukor are sailing March 22 on the *Aquitania*.

Venza Noble opens the last half of this week on the Wilmer and Vincent time.

Theda Bara is reported to be engaged to marry Charles Brabin, the film director.

Phil Baker and Aileen Stanley appeared at the Winter Garden concert on Sunday.

Nellie Beaumont closed with "Scandal" in Philadelphia last week after a long run.

Hettie Harris replaced Gloria Archer in the cast of "Everyman," a vaudeville act.

Ruth Osborne is replacing Pauline Anderson in the Earl Gates act, opening next week.

Mabel Dunning's recital of soprano songs will be given at Aeolian Hall on April 19.

Babe Warrington sprained her ankle while dancing and is confined to her home in Brooklyn.

Bert King has been engaged to appear with Isabelle D'Armand in a new act she is producing.

Joe Santley and Ivy Sawyer will be seen in the near future in a new act by Jack Hazzard.

Walter S. Butterfield, of the Butterfield Circuit, arrived in New York last week for a brief visit.

Alvin Grandon and Al Christy will appear in the cast of a new show to be produced by Sam Forrest.

Sid Lorraine, of Lorraine and Hermann, is rehearsing a new vaudeville act with a female partner.

M. J. Needham and Vivian Wood are in their fifth season with Billie Burke's "Tango Shoes" act.

Johnny Dooley, Fred Hillebrand and Mercedes were on the bill at the Central Theatre last Sunday.

Loretta Goodwin has been booked by Harry Walker as hostess at the Martinique, Atlantic City.

Leon A. Berezniak, Chicago theatrical attorney, left that city for Florida last week for a week's rest.

Jean Bedini will produce a new act in vaudeville soon entitled "By Gosh." James Allman will be featured.

Eva Tanguay is heavily featured at the Blackstone Hotel, Atlantic City, where she is playing this week.

Alf. Rippen opened last week at Loew's Victoria for a tour of the entire circuit, booked through Meyer North.

The Dixie Four open for a tour of the Loew time on April 11, in New York, booked through Meyer North.

Lester Thompson, advance agent for "Three Wise Fools," has left the show to join the Ringling Circus.

Lawrence Shubert Lawrence will manage the stock company at the Lyric Theatre, Philadelphia, this Summer.

Will J. Evans opens on April 18, playing a return date over the entire Loew circuit, booked by Meyer North.

ABOUT YOU! AND YOU!! AND YOU!!!

Chas. McCabe, Mark Thompson, Floyd and Udell open in Harry Krevit's "Song Shop," placed by Harry Walker.

Roberts and Smith opened out of town last week in a new act, booked by Natty Whitestone of the Mercedes office.

Bert Duckman, formerly with Freda Held and Company, is now rehearsing a new two act with a male partner.

Eddie Fredriks, who has been ill in bed with ptomaine poisoning, has recovered somewhat and is back at his desk.

Leo Haas is producing a new act in which "Mendoza" will be featured. Juanita Everett will appear in the act.

Paulette Lorayne (Mrs. J. D. Grafton) has been added to the cast of the "Love Birds" now at the Apollo Theatre.

Amaranth Sisters, who opened this week at the Harlem Opera House, had their act staged and booked by Mercedes.

Karl Breau, handcuff king, known as "Tom Jack," arrived from Europe last week on the Holland-American liner Ryn-dam.

Ralph Rivolo, who has been associated with Lillian Bradley for some time, is now private secretary for Aaron Hoffman.

The Hilton Sisters were forced to cancel last week due to Edith, one of the girls, having poisoned her eyes with makeup.

Mellor and Brown, two girls, in a new singing and novelty act produced by Meyer North, open on the Loew time on March 28.

Joe and Patricia Poole made their first appearance in New York with a new act last Sunday at the Prospect Theatre in the Bronx.

Lew Murdock, of Lew and Paul Murdock, has been forced to cancel his vaudeville bookings on account of an attack of rheumatism.

Morey Senna and Dean have been signed by Harry Romm for a tour of the Sun time, under blanket contract beginning September 5.

Arnold Wolford, of Darcy & Wolford, has just returned from his business trip to California, where he investigated the stock situation.

Virginia Carr, formerly with "Where's Your Wife," "Breakfast in Bed" and "Crysmancy," is now associated with Lillian Bradley.

Fred Hillebrand, now playing in "The Rose Girl," has been placed under a five-year contract by the Messrs. Shubert. By the terms of the contract Hillebrand will be starred.

Ada Langley has been engaged as soprano soloist at the Kenmore Hotel dinner room. The Kenmore is in Albany. Lillian Bradley booked her.

The following acts appeared at the Century Theatre last Sunday: Willie and Eugene Howard, Johnny Dooley, Aunt Jemima and others.

Jimmie Cooper, the comedian of the "Beauty Trust," who had an operation recently, is convalescing and rejoins the show April 4 at Buffalo.

Melville Rosenow, who was with Bijou Fernandez for three years and more recently with Edward Small, is now acting director for Jennie Jacobs Theatrical Exchange.

Gertrude Parish, who arrived recently from the Pacific coast, has been engaged for the leading role in a new act that Henry Fink is producing.

Sybil Fooshee, of Gladys and Sybil Fooshee, featured with the Melody Charmers, is confined to her home on account of an attack of the grippe.

Mollie King has added another impersonation to her list in "Blue Eyes" at the Casino. It is of Delysia singing "Why Don't You" from "Afgar."

Mohr and Mason, Grace Edler, Hector Carlton, Chester Herman and Marie Dorley were booked by the Walker agency for the Stadium in Brooklyn.

Winnie Lightner, of the Lightner Sisters and Alexander, has started divorce proceedings against her husband, Richard Pyle, of the "Mary" company.

Florence Fox, Lucille Harrison, Vera Griffin, Gladys East and Esther Ingham are appearing at the Cafe de Paris in Atlantic City for the entire season.

Violet Woods, who has been doing a single, left for Healy's, Boston; after four weeks she goes to Atlantic City for an indefinite run, at the Hotel Martinique.

Eddie Matthews, Adele Wilson, Harry Lynch, Kathleen O'Sullivan have been added to the revue at Gallagher's Broadway Gardens, through Charles Cornell.

Cecil Spooner sprained her ankle severely last Wednesday evening while dancing at the Strand Theatre, Hoboken. She will be out of the cast for some time.

Coleen O'Hara, Flo Radcliffe, Gloria Hillebrand and Elsie Warren will appear at the Moulin Rouge in Atlantic City for the entire season, booked by Billy Curtis.

John Major, who has been manager of the Empire Theatre, Syracuse, left last week, to assume a position with Comstock and Gest as manager for one of their shows.

Wells Hawks will have charge of the annual testimonial entertainment to be held by the Sidney Drew Post of the American Legion at the Hippodrome on May 1.

Harry Hanlon replaced Henry Duggan in the cast of "The Broken Wing" at the Forty-eighth Street Theatre. This is the first change in the cast in twenty-five weeks.

Harry Cort has produced a new act called "An Artist's Inspiration," in which he is featured. In the act are Helen Poe, Elizabeth Sterling, Bonita D. Aguilar, Edna White.

Lillian and Anna Roth opened in Philadelphia on Monday in a new act by James Madison entitled "The Night of the Party," and will show it in New York next week.

Marion Briscoe will appear in "Two Little Girls in Blue," a new musical comedy which will be produced by A. L. Erlanger. She will be known to the stage as Mona South.

Stella Mayhew is convalescing from a recent operation and will open on the Keith time with her husband, Billie Taylor, about May 1; Harry Weber is arranging the time.

Will Davidson, who has been appearing in pictures for the past five years, and who was formerly leading man for Ethel Barrymore, is returning to the legitimate stage in "June Love."

Frederick Stanhope, who has been associated with the Shuberts for some time, will produce under his own management, a new play by Somerset Maugham entitled "The Tenth Man."

Marjorie Gateson of "The Rose Girl" at the Ambassador Theatre, gave a talk last week to the students of the Packard Collegiate Institute in Brooklyn on the stage. She is a graduate of the school.

Ada Langley opens at Cleveland, March 26, in Victor Herbert's "Eileen," playing the part of "Rose" and understudying the principal role; booked through the Walker Theatrical Exchange.

Jeanette Sisters, Francis and Ida, Olive Hill, Eva Dowling, the Oakland Sisters, and Almon Jane Willjay have been engaged to appear at the Atlantic City Beaux Arts Cafe for the season.

Frank Bacon, of the "Lightnin'" company, and Lucille Watson spoke at the graduation exercises of the American Academy of Dramatic Arts last Tuesday afternoon at the Lyceum Theatre.

Bernard and Garry were compelled to cancel the remainder of their engagement at Keith's Hamilton last Tuesday, and this week at Keith's Providence, due to the sudden illness of Fred Bernard.

Wm. Schaake, manager of the Lowell, Mass., Opera House stock company, was in New York last week looking for new plays and new players. He engaged Dorothy Pembroke to play in his company.

Howell and James have split; Howell will work with a girl and James has doubled with Roy Deitrich, formerly Ashley and Deitrich. James and Deitrich opened on the Keith time at Stamford this week.

Belle Story, who was the first woman to sing in the Green Room Club, will appear at the nineteenth revel to be given at the George M. Cohan Theatre. Miss Story is the only woman member of the organization.

Emmy Destinn, who up to the present time has appeared mostly in opera, is to devote most of the season of 1921-1922 to concert work, having made this arrangement with her managers before sailing for Europe.

White, Black and Useless (formerly White's Circus), will play the Loew time up to July 3, then open on the Pantages circuit on July 10, closing April, 1922. Two months later the act opens in England under the William Morris management.

Charles H. Gray, son of Rose Beaumont, and lately manager for Brady's "The Man Who Came Back," closed with that company and joins "The Skin Game" in New Haven this week in the same capacity. Mrs. Gray left to pay her folks in Chicago a visit.

John Dooley, Cortez and Peggy, Dooley and Sales, Joseph K. Watson, Walter C. Kelly, Nan Halperin, Ina Harvard, Fred Hillebrand, Byron and Langdon, Mercedes, Davis and Rich, Max Stann and Mignon appeared at the Sunday concert at the Central.

Lillian Lorraine, who has been confined in a hospital suffering from an injured spine since January 30, when she suffered a fall, is slowly recovering and will be able to dance again within two months, according to a report made by her surgeon last week.

Willie and Eugene Howard, Aunt Jemima, Nan Halperin, Fay Marbe, Walter C. Kelly, Lora Hoffman, Grace and Berkes, Tot Qualters, Fred Hillebrand, Bernice Le Grand, Sam Hern, Jack Leonard and Mignon appeared at the Century concert on Sunday.

ABOUT YOU! AND YOU!! AND YOU !!!

Dixie Brown is rehearsing a new act with four saxophone players and a pianist.

Dave Johnson opened last week in a new act, booked by Natty Whitestone.

Ethel Latell opened today at Healy's, Boston; placed by Lillian Bradley.

Peggy Doran and company has just closed as an act; Miss Doran will do a single.

Gladys Hart, a singing and dancing ingenue, has been placed by Harry Walker with the Harry Miller act.

Nancy Fair has been engaged as leading lady with the Alcazar stock company of San Francisco.

Emily Treat has just returned to New York after having visited her folks in Connecticut.

Edna Grenbille was placed with Earl Gates for a new act by Virginia Carr of the Bradley Exchange.

Beatrice Lee closed at the Nixon Grill in Pittsburgh last week and opened at the Martinique, Atlantic City, this week.

Jack White, formerly with the Markus office, is now associated with the Sam Fallow office.

Sonia Meroff opens on the Loew time in New York, April 11, and will play eight weeks around the New York houses.

Rae Stockdale, who has just closed with Hugo Johnson's "Fashion Revue" at Atlantic City, will open in Buckley and Sullivan's "Restless Eve" shortly.

The Four Ushers were booked through Tom Rooney for Frank Fay's "Fads and Fancies," which goes into rehearsal next week.

Jean Gaynor, who has been singing in the larger picture houses in Chicago, has just returned to New York and will do an act in vaudeville.

Jess Smith, formerly with the Perri Agency, has severed his association with it and has opened up an agency of his own at 144 West Forty-fourth street.

Rath and Garron have added a new department to their business. They will produce each week a series of prologues in ten different picture houses.

Joe Henry, who has just closed with Harry Walker's "Sunkist Bathing Girls" after one year with the company, is back in New York and will go with another production.

Mary Meade, formerly in stock with the Morosco company at Los Angeles and at Portland, Me., and who recently closed an engagement in New York with "The Charm School," is now with the Strand Keith Players at Manchester, N. H.

The Versatile Four, Anna and Fred Fisher, the El Bart Brothers, Smith and Lane, the Carlton Four, Eddie Cantor, Four Marx Brothers, Herman and Sammy Timberg, Kramer and Boyle, Johnny Black, Princess Lalla, Green and Bleylar, Carlton and Conway, Piantidosi and Walters and Benny Leonard appeared on the program of a benefit given by the Sidney Ascher Camp, at the Hotel Pennsylvania, last week.

ORCHESTRA NEWS

WINNING COMPOSERS NAMED

Louis Grunberg has been named as the winner of the \$1,000 prize for original works for orchestra, which was offered last Spring by the president and guarantor of the Symphony Society, Harry Harkness Flagler. His manuscript is entitled "The Hill of Dreams" and will be performed at the Orchestra's first Carnegie Hall concert next season. The second prize of \$500 was won by Earl McKinley, of Hartford, Conn., with a composition entitled "The Blue Flower." The judges, who examined more than eighty pieces, were Leopold Stokowski, of Philadelphia; George W. Chadwick, of Boston; John Alden Carpenter, of Chicago; Franz Kneisel and Walter Damrosch. The winners were announced by Damrosch at the season's final concert of the Symphony Society last Sunday.

SOUSA GOING TO MEXICO

Sousa's Band will mark its twenty-ninth season with a first visit to Mexico. Following the appearance there the band will proceed to other Latin-American countries. Starting August, 1921, the tour will take the band through the Western States and then into Mexico via El Paso, through Central America and perhaps South America, and will return through Porto Rico and Cuba.

LEWIS DOUBLES IN HOTEL

SAN FRANCISCO, March 14.—Ted Lewis and his Jazz Band for the past ten nights have played in the Palace Hotel Rose Room from 10.30 P. M. to 1 A. M., alternating with Brooks Parker's Orchestra. This is an additional engagement, as Ted Lewis is featured at the Curran in "Greenwich Village Follies" and gets to the hotel each evening right after the Curran show.

BROWN WITH SLOANE'S ORCH.

Harry Fink Brown, of the Six Brown Brothers, has been added to A. Baldwin Sloane's Challenge Orchestra now appearing at the Golden Glades Roof. Brown in addition to handling the largest saxophone ever made, is also an accomplished cornetist, being especially clever in his solo numbers.

BIDDING FOR MARIGOLD GARDENS

CHICAGO, March 22.—A. R. Tearney, baseball magnate and active in many other fields, is negotiating for the purchase of Marigold Gardens, the widely known resort on the north side, where Clint Brush's orchestra has been a fixture for the past six years.

FRY AT ATLANTIC CITY

Chas. Fry and his orchestra will be heard this summer at the Million Dollar Pier in Atlantic City. He opens on June 25 and closes on September 11. His contract has a three weeks' option clause so if weather permits he will be at the resort until October 11.

MERLE EVANS IN NEW YORK

Merle Evans, bandmaster of the Ringling Brothers and Barnum & Bailey Circus band is in New York rehearsing for the opening of the show which occurs at Madison Square Garden on Saturday.

LAWRENCE AT THE SAVOY

SAN FRANCISCO, Cal., March 21.—Maurice Lawrence, late of Loew's Oakland theatre, is now musical director of the Savoy theatre orchestra.

ARNOLD MILLER AT THE FROLIC

SAN FRANCISCO, Cal., March 21.—Arnold Miller has been engaged as director of the newly organized orchestra which has been installed in the Frolic Theatre.

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DRAMATIC and MUSICAL

ROONEY SETS PACE "FOR LOVE BIRDS" AT THE APOLLO

"LOVE BIRDS," a musical comedy in two acts and five scenes. Book by Edgar Allan Woolf, lyrics by Ballard MacDonald, music by Sigmund Romberg. Presented by Wilner and Romberg at the Apollo Theatre on Tuesday evening, March 14.

THE CAST.

Arthur Harwood.....Richard Bold
A Shopper.....Betty Mack
Violet Morely.....Evelyn Cavanaugh
Hal Sterling.....Barrett Greenwood
Jennie O'Hara.....Elizabeth Murray
A Shopper.....Edna Luce
Mrs. Bronson Charteris
Grace Ellsworth
Allene Charteris.....Elizabeth Hines
Mr. Bronson Charteris
James E. Sullivan
Mamie O'Grady.....Marion Bent
Mr. Johnson.....Vincent Lopez
Pat.....Pat Rooney
A Porter.....Tom Gott
Mme. Delaunoy.....Emilie Lea
Mons. Champvalion.....Ramsey De Mar
Emir's Attendant.....Harold Gieser
Emir Nehmid Duckin.....Harry Mayo
Allene's Maid.....Patsy Delaney
Velonka.....Emilie Lea
Warrington Knight.....Tom Dingle
Fatima.....Eva Davenport
Saki.....Sylvia Ford

The long looked for musical comedy debut of the irresistible Pat Rooney and Marion Bent, recently drafted from the ranks of the two-a-day, took place last Tuesday evening at the Apollo when Wilner and Romberg ushered in "Love Birds." Sigmund Romberg wrote the score of the piece, Edgar Allan Woolf spun the book, while Ballard MacDonald is responsible for the lyrics. The likable Pat frolicked in much the same manner as he has been doing in vaudeville for a number of years, his dancing as always being his long suit.

Surrounding the Rooneys, Pat and Marion, are a number of others who have caught on with the devotees of vaudeville. Elizabeth Murray injects a great deal of humor and continues to syncopate in telling style, while Tom Dingle and Eva Davenport also take part in the business of manufacturing laughs.

Elizabeth Hines, a piquant and dainty little miss, is always a bright spot. She scored heavily in her songs, danced with ease and grace and all in all proved a rather palatable tid-bit. With Richard Boldt she had to repeat over and over again "Love Birds."

Emilie Lee, the dancer, was delightful, and Tom Dingle was a fine partner for her.

As for the show itself, it is not greatly different from other musical pieces that have gone before it. There is the customary harem scene in which the girls of the ensemble disport in silk, satin, and chiffon, there's a drunk bit, and a snappy song. The sets prove effective, the costumes catch the eye, and most of the bits prove amusing.

Several of the musical numbers are tuneful while the lyrics also prove acceptable. And, oh yes, there's a story about two girls who are engaged but are in love with two other men. Before they are able to straighten things out they get as far as a Persian harem. "Love Birds" is sure to be liked by quite a few if for no other reason than that Pat Rooney is a popular and always young cut-up.

HAMPDEN GIVES "MACBETH"

PITTSBURGH, March 14.—"Macbeth" was presented by Walter Hampden at the Shubert-Pitt Theatre here tonight, as an addition to his repertoire. With Hampden appeared Mary Hall as Lady Macbeth, J. Harry Irvine as Macduff, and Ernest Rowan as Banquo.

"BUDDIES" NO. 3 CLOSES

The number three company of "Buddies," which was playing through the South, closed March 10 in Terre Haute, Ind., due to bad business.

"THE HONEYSUCKLE" SHOWN

"The Honeysuckle," three-act romantic play by Gabriele D'Annunzio, translated for production here by Ceciel Sartoris and Gabriele Enthoven, was given its first American presentation at the Lyceum Theatre last Monday afternoon. The pupils of the American Academy of Dramatic Arts played the seven characters. "The Honeysuckle" was first produced in Italy some six years ago.

"THE RIGHT GIRL" OFFERS NUMBERS OF LILTING TUNES

"THE RIGHT GIRL," a musical comedy in three acts with book and lyrics by Raymond W. Peck and music by Percy Wenrich. Presented at the Times Square Theatre on Tuesday evening, March 14, 1921.

THE CAST.

Anthony Stanton.....Earle Benham
Henry Watkins.....Robert Woolsey
John Freeman.....Frank Munnell
Barry Darcy.....Rapley Holmes
Dera Darcy.....Carolyn Thompson
Molly Darcy.....Dolly Connolly
Arthur Cadman.....Harry Redding
Valera Valador.....Helen Montrose
A Bootlegger.....Louis F. Spaulding
One of Anthony's Friends
Elma Decker

"The Right Girl," which the Gleerich Productions, Inc., brought to the Times Square Theatre last Tuesday night, is an entertaining little piece in which the music is lively and lilting and of the kind that you find yourself whistling later on. Percy Wenrich is responsible for the score, while Raymond W. Peck did the book and lyrics. Of plot there is little, which is nothing unusual in musical comedy. There is just about enough to hold the piece together.

What there is to the story concerns a young man who has lost his fortune, but despite this great handicap keeps right on being of importance to a number of beautiful maidens. While they are all good to look at none of them seem quite as appealing to the young chap as the daughter of a big-hearted and bibulous old boy. Of course the latter objects to the love affair at first but eventually becomes pleased with it when towards the end he learns that the suitor to his daughter's hand is the possessor of a wine cellar extraordinary.

The action starts in an office in New York and culminates in the sunny southland, which gives the girls of the ensemble plenty of opportunity to reveal their charms in a number of strikingly pretty costumes. The musical bits all caught on, especially "Love's Little Journey," effectively put over, in which the chorus gives a most entertaining and amusing imitation of a moving train.

Robert Woolsey in the role of a New Jersey judge is always a bright spot, with his horn-rimmed spectacles and his dancing ability. Woolsey handles most of the comedy and handles it capably. He put "Harmony" over to a big hand in the vocal line. Carolyn Thompson and Earle Benham as the girl and boy, respectively, worked several duets effectively, while Dolly Connolly is a bright spot in the vocalization. Her voice is bright, tuneful and appealing and her charming manner makes a really delightful contribution. Rapley Holmes as the bibulous old gentleman added to the fun, while Helen Montrose, as a Spanish beauty, and the other principals did the bits assigned them in a capable manner.

"PEPPER POT" TO BE SEEN

Hugh Herbert, vice-president of the N. V. A., has written the lyrics for a new musical comedy to be called "The Pepper Pot." The music was written by Charles Porter and Sam Hern. It will be produced some time in June.

BELASCO ANSWERS POGANY

David Belasco in filing an answer to the suit brought by Willy Pogany, an artist and scenic designer, for libel in connection with Belasco's production "Call the Doctor," said that he bought the producing rights of the play from Jean Archibald, and that it had been produced without any knowledge that any name of a living character was mentioned.

Belasco further stated that when he had been informed that a living person had been referred to, he immediately eliminated the name from the play.

In the play one of the women characters tells how her sweetheart, "Willy Pogany," squanders her money.

"SURVIVAL OF FITTEST" MOST PROSPEROUS PIECE IN YEARS

"SURVIVAL OF THE FITTEST," a play in four acts, by George H. Atkinson. Presented at the Greenwich Village Theatre on Monday evening, March 14, 1921.

THE CAST.

Henry Willard.....Grant Stewart
Will Reid.....William Balfour
Jim Reid.....George Le Guere
John Webster.....Montagu Love
Katherine Willard.....Laura Nelson Hall
Betty Lyons.....Winifred Lenihan
A Little Neighbor.....Katherine Roberts

Undoubtedly intended as an ultra-serious piece, "The Survival of the Fittest," by George H. Atkinson, which made its bow at the Greenwich Village Theatre last Monday night, occasioned more hearty laughter than it is the good fortune of many of our best mirth-manufacturing farces to receive in a night and a matinee performance. The more serious it got the more sure-fire it was as far as laughs were concerned, but it is unlikely that it will continue to amuse for any definite stretch, as it seems impossible that the cast will be able to survive the gaff.

What it was all about scarcely anyone knew. The audience was receptive and patient for a while, but when the physical marvel seriously said, "I have just had a drink of water," and the physical female marvel answered just as seriously, "You're a grand man," the audience could not control itself any longer.

But the unconscious burlesque went right on. The strong woman just couldn't stand a weakling and proclaimed as follows to the big man who was supposed to be a survivor: "This form, these eyes, these lips, warm with love, pink with life—do you suppose they will ever be satisfied with that weakling, my husband? I shall never nurse a child of Jim Reid's, John Webster," and Montagu Love, who played the role of John, showed just how good he was by even surviving this.

The finish was such that it made one believe actual murder could have been committed and still have caused the auditors to laugh. For a close the weakling is stretched dead on the floor. The big man and the big woman laugh heartlessly, while the audience roars. As for the performers, Montagu Love, George Le Guere, Laura Nelson Hall, Grant Stewart, William Balfour, Winifred Lenihan, and Katherine Roberts, they have no one to blame but themselves, with the possible exception of the author of the piece.

TO DO "UNKNOWN'S" PLAY

"The Prodigy," a new play from the pen of a local writer whose name is not announced, will shortly be produced by Oliver Morosco. It is a drama with music, in three acts, and requires the services of a child musician. Miss Doris Levene, a little girl said to possess remarkable ability as a pianist, has been selected to fill the role.

GOLDEN PLAY OPENING

John Golden's newest production, "Happy New Year," written by Hale Hamilton and Viola Brothers Shore, will open in Waterbury, Conn., on March 25, playing Easter week at Atlantic City, following with Baltimore. After the Baltimore date it will be decided whether the show comes into New York at once or is to be held until the opening of the season. In the cast of the piece are John Cope, Edwin Nicander, Harry Davenport, Charles Laite, Milton Nobles, Jr., Lillian Foster and Phyllis Rankin.

TO REVIVE "MERRY WIDOW"

"The Merry Widow" will be revived by Henry W. Savage this Fall, the new production to be re-created by Joseph Urban. Franz Lehar, the composer, has cabled his anticipation of being present at the opening performance. The first production of the "Widow" was given at the New Amsterdam Theatre, New York, October 21, 1907, close to 15 years ago. The play has never been released for stock company production, or motion pictures. An all star cast is being engaged for the piece.

MATINEES FOR "MIXED MARRIAGE"

"Mixed Marriage," which closed recently at the Sixty-third Street Theatre, will soon begin to play a series of special matinees beginning Monday, March 28, at a theatre the name of which will be announced later. The original cast will remain intact and will include Augustin Duncan, Rollo Peters, Barry Macculum, Harmon MacGregor and Angela McCallill.

"BROKEN WING'S" GOOD BUSINESS

"The Broken Wing," playing at the Forty-eighth Street Theatre, has been averaging \$12,000 weekly during the Lent season, despite the fact that the house, which seats 993 people, is scaled at only \$3.30. The show will continue there through the summer.

"CLAIRE DE LUNE" IN APRIL

"Claire de Lune," with Ethel and John Barrymore in the starring roles, will make its bow at the Empire during the week of April 11. Mr. Barrymore's wife, who writes under the pen name of Michael Strange, is the author of the piece.

WILLIAMSONS BUY "FIRST YEAR"

J. C. Williamson & Co. have secured the Australian rights to "The First Year," which they will produce at either Sydney or Melbourne early in May with Joe Coyne, famous American-English comedian, playing the Frank Craven role.

"JUNE LOVE" IN REHEARSAL

Otto Harbach's rewritten version of "June Love" is now in rehearsal, with Johnny Dooley, Elsie Alder, Lois Josephine, Berite Beaumont, Martha Mayo, Lionel Papke, Louis Bebbam, in the cast. The show is to open "cold" in one of the K. and E. houses within four weeks.

MARCIN TO DO "THE NIGHTCAP"

BALTIMORE, Md., March 21.—Max Marcin's new play "The Nightcap," by Guy Bolton, will be presented for the first time at the New Lyceum Theatre, this city, beginning March 28th. Violet Heming, Elizabeth Risdon, Jerome Patrick, Grant Mills and others will be in the cast.

"JIM TOWN" OPENS MARCH 24

"The Mayor of Jim Town," the all-colored musical comedy production, will open in Trenton, N. J., on March 24. It comes into New York on May 9.

"JUNE LOVE" OPENS APRIL 11

"June Love," which has been recast and is now in rehearsal, will open in Pittsburgh on April 11. It will come into New York the following week, of April 18.

TWO SMASHING HITS

NOBODY'S ROSE

Oh! What a Song!

Nobody's Rose BALLAD

Words by
LEO WOOD

Music by
MARTIN FRIED
and JOHN WHITE

Moderato

Stroll-ing one day thro' a gar-den I found, With-ered and cast a-
Where are the pet-als once kissed by the dew, Blush-ing and fair to
side, On-ly a rose, but it brought back to me, A
see, Where is the love that would nev-er grow cold, All
scene long a-go, then I sighed; You're just like a rose that
gone as I knew they would be; And by the way-side, all
I once knew, The whole world has gone back on you.
crushed you lie, While ev-'ry one pass-es you by.
CHORUS With feeling
No-bod-y's Rose, worn and fa-ded, No-bod-y's Rose, who once
trad-ed, Your beau-ty so fair, For on-ly a share, Of
some-bod-y's glad-ness I know, Poor lit-tle rose, now you're ly-
ing, With-ered and bro-ken and dy-ing, For the beau-ty you've lost, No
one pays the cost, But you, lit-tle No-bod-y's Rose, Rose.

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VAMPING ROSE

A Bloomin' Reignin' Hit

Words by
BERT HANLON
& BEN RYAN

Vamping Rose

Music by
VIOLINSKY &
IRA SCHUSTER

Moderato

There's a cer-tain par-ty, She's a Ghet-to dream,
What a voice for sing-ing, from her mouth it flows.
Such a fan-cy from De-lan-cy, like a mov-ing queen, How she grabs the
Ma-ry Gar-den, beg your par-don, she can't sing like Rose, When it comes to
fol-lows, Ev-'ry time they meet, She looks like The-da Ba-ris, all ex-cep-ter feet.
Op-Jas, She learns ev-'ry port, Have you seen Tet-ras-ti-ni? Rose knows that by heart
CHORUS
Vamp-ing Rose, there she goes, in her fan-cy clothes, Winks her eyes at the guys, and her
Vamp-ing Rose, there she goes, in her fan-cy clothes, She's a vamp, she's a scamp, from her
Vamp-ing Rose, there she goes, in her fan-cy clothes, Mil-lion-aires, bill of fare, that's all
Vamp-ing Rose, there she goes, in her fan-cy clothes, And her shoes, num-ber twos, how they
hose she shows, Then she flits to the Ritz, where she sits and sits, And she acts like a
head to toes, Such a smile, she's got style, you can see a mile, Why she looks like a
Ros-ie knows, And she eats sev-ral meals, then she or-ders sweets, And she's cra-zy for
bite her toes, She's got class, Ros-ie has, but one eye is glass, And her dia-monds are
room and bath, She's an up-town peo-ple, She wears a gem from the "Five and Ten",
par-lor lamp, How she hates the sub-way, Once from a king Ros-ie got a ring,
fin-ger bowl, she's got in-di-ges-tion, Not on-ly that, in the Au-to-mat,
al-most good, she loves tea and lem-on, She vamps the men, 'till they fall and then,
With her flash, and her dash she grabs all the men, She don't care for a heart, she just
Pon' my word, say I heard it was Brown-ing King, She's got rouge on her cheeks, it's been
Ros-ie went with one cent, she was broke and flat, She made eyes at the "blouse" and a
Leaves them flat, just like that, she just plays with them, When they call on the phone, she makes
tears it a-part, That's why they call her Vamp-ing Rose, Vamp-ing
on there for weeks, That's why they call her Vamp-ing Rose, Vamp-ing
pork chop drop-out, That's why they call her Vamp-ing Rose, Vamp-ing
out she ain't home, That's why they call her Vamp-ing Rose, Vamp-ing
Rose.

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B. F. KEITH VAUDE. EX.**NEW YORK CITY.**

Palace—Kitty Doner & Co.—Eddie Ross—Marie Nordstrom—Demarest & Collette—Wm. Rock & Girls—Glenn & Jenkins.

Riverside—Edwin George—Stephens & Hollister—Avey & O'Neil—Harry Carroll—Rae Eleanor Ball.

Colonial—Lohse & Sterling—Jack Joyce—Ida May Chadwick—Jean Granese—Bushman & Bayne—Schickel's Mannikins.

Alhambra—Mr. & Mrs. Norcross—La Balbianita—Clayton & Edwards—Viol-Inn Girls—Watts & Hawley—Julius Tannen.

Royal—Daly & Berlew—W. A. Pollard—Fink's Mules—Ruby Norton—Jim McWilliams—Riggs & Witche—Muller & Stanley.

Hamilton—Clinton Sisters—Bostock's Riding School—Sully & Houghton—Eva Shirley—Ben Bernie—Kitty Gordon & Co.—Jack Wilson & Co.

Jefferson—Young & April—Jed Dooley—Dillon & Parker—Brooks & Powers—Pinto & Boyle—Van & Corbett—Robbie Gordone.

Broadway—Ryan & Ryan—Haunted Violin—Davis & Darnell—Clara Howard—Pressler & Klasse—Ara Sisters.

51st St.—Whiting & Burt—Morris & Campbell—Rajah—Richard Kean—A. C. Astor—Max's Circus.

Coliseum (First Half)—"For Pity's Sake"—Kane & Herman—Harry Cooper—Franklin Charles & Co. (Last Half)—Peggy Carhart.

Regent (First Half)—Peggy Carhart. (Last Half)—Kane & Herman—Franklin Charles & Co.

BROOKLYN, N. Y.

Orpheum—Marlette's Mannikins—Pierson, Newport & Pierson—Bostock's Riding School—Sylvia Clark—Lee Children—Will Oakland—Valerie Berge & Co.—Gallagher & Rolly.

Bushwick—Howard's Ponies—Wilton Sisters—Wood & Hyde—Furman & Nash—Nat Nazario & Co.—Maria Lo.

Flatbush—The Cellos—Irene & Bernice Hart—Harry Carroll Revue.

BALTIMORE

Maryland—Bartram & Saxton—Buxzell & Parker—Mabel Berra—Jack Osterman—Bert Wilcox & Co.—Wm. & Gordon Dooley—Van Cleve & Pete—Nothane Bros.

BOSTON

Keith's—Huro—Bobby McLean & Co.—Weaver & Weaver—Billy Glasgow—Elsa Ryan & Co.—Howe & Gaut—Ethel Levey.

BUFFALO

Shea's—Ethel McDonough—Masters & Kraft Revue—Lynn & Howland—Toto—Patricola & Delroy—The Belmonts.

CINCINNATI

Keith's—McKee & Clegg—Dave Roth—O'Donnell & Blair—Whitefield & Ireland—Clark & Bergman—John B. Hymer & Co.—Ruth Royce—Homer Romaine.

CLEVELAND

Hippodrome—Walter Manthey & Co.—Ford & Cunningham—Norton & Melnotte—Hymack—Mme. Beeson & Co.—Big City—Dorothy Jardon—De Haven & Rice—The Duttons.

COLUMBUS

Keith's—Frank & Milt Britton—3 Dennie Sisters—Jennings & Mack—Beth Berl & Co.—Mary Haynes—Van Hoven—Ladora & Beekman.

DAYTON

Keith's—Lady Alice's Pets—Hobson & Beatty—Mr. & Mrs. James Barry—Fred & Marjorie Dale—Eddie Leonard & Co.—Raymo & Rogers—Osborne Trio.

DETROIT

Temple—Lillian Shaw—Georgia Campbell—Zardo—Walters & Walters—John T. Ray & Co.—Swor & Westbrook—4 Ortons—Bert Wheeler & Co.

ERIE

Colonial—Palo & Palet—Wallace & Calvin—Geo. F. Moore & Co.—Dooley & Storey—Lovenberg Sisters.

GRAND RAPIDS

Empress—Elkins, Fay & Elkins—May Wirth & Co.—Welch, Mealy & Montrose.

HAMILTON

Lyric—De Bell & Waters—"Current of Fun"—Sybil Vane—Joe Cook—Alexander Bros. & Evelyn.

INDIANAPOLIS

Keith's—3 Weber Girls—Great Howard—Pileer & Douglas—Ja Da Trio—Al & Fannie Stedman—The Casinos—Margaret Young—Choy Ling Hee Troupe.

JOHNSTOWN-PITTSBURGH

Majestic & Sheridan Sq. (Split)—The Camerons—Strand Trio.

LOUISVILLE

Mary Anderson—Flying Henrys—Princess Nai Tai Tai—Thos. E. Shea—Hall & Shapiro—Creole Fashion Plate—Lydel & Macy—Muldoon, Franklin & Ross.

LOWELL

Keith's—The Stenards—Bobby Folsom—"Twins Ever Thus"—Rome & Wagner—The O'Mearas—Robbins—Perez & Marguerite.

MONTREAL

Princess—Sealo—Dutton—Wilson Bros.—Margaret Ford—"Flashes"—The Sharrocks—Four Readings.

OTTAWA

Princess—Sealo—Dutton—Wilson Bros.—Margaret Ford—"Flashes"—The Sharrocks—Four Readings.

PORTLAND

Keith's—Two Baris—Thornton Sisters—Baroness Hollub & Co.—Ryan & Bronson—Lou & Jean Archer—Coogan & Casey.

PITTSBURGH

Davis—The Adrolts—Three Chums—Rialto's Look—Innis Bros.—H. B. Toomer & Co.—Spen-

VAUDEVILLE BILLS

For Next Week

cer & Williams—McFarland Sisters—Leo Carrillo—Bud Snyder & Co.

PITTSBURGH-JOHNSTOWN

Sheridan Sq. & Majestic (Split)—Alexander & Barton—Tid Bits of 1920.

PATERSON

Majestic (First Half)—Zeno, Moll & Carl. (Last Half)—Betty Washington.

PROVIDENCE

Keith's—The Rials—Francis Renault—Brown & O'Donnell—Durkin's Animals—Eddie Poyer—Nash & O'Donnell—Chic Sale—Kara.

PHILADELPHIA

Keith's—Ciccolini—Bobby Bernard Co.—Reck & Rector—Dolly Kay—Gus Edward's Revue—Mason-Keeler Co.—Russell-Devitt Co.—Evans & Perez.

QUEBEC

Auditorium—Devoe & Statzer—Stafford De Rose Trio—Lady Sen Mel.

ROCHESTER

Temple—Solly Ward & Co.—Fred Lindsay & Co.—Toney & Norman—Quixey Four—Wayne, Marshall & Candy—Ben Smith—Ben Beyer—Wire & Walker.

SYRACUSE

Keith's—Novelty Clintons—Mason & Cole—Jack Conway & Co.—Lambert & Ball—Santos & Hayes Revue—Miller & Mack—Four Aces.

TORONTO

Shea's—Boyce—Coombe—Dainty Marie—The Leightons—Bronson & Baldwin—J. & J. Kaufman—Horlick & Sarampa Sisters.

TOLEDO

Keith's—Pierce & Goff—Ed Morton—Tango Shoes—Fallon & Shirley—Ye Song Shop—Elinore & Williams—Bill—Genevieve & Walter.

WILMINGTON

Garriok—Miss Ioleen—Pollard Sisters—Hirsch-off's Gypsies—Cotter & Bolden.

WASHINGTON

Keith's—Margaret Taylor—Jean Adair—Margaret Padula—Bert Levy—Julian Eltinge—Gordon & Ford.

YOUNGSTOWN

Hippodrome—Wilbur & Adams—Harry & Grace Ellsworth—Will J. Ward & Girls—Val & Ernie Stanton—Brown & Weston—Mel Klee—Hedley Trio.

ORPHEUM CIRCUIT**CHICAGO, ILL.**

Palace—Hyams & McIntyre—Cameron Sisters—Wm. Garton & Co.—Fenton & Fields—Leo Beers—Galletti's Monkeys—Jean Boydell—Booth & Nina.

Majestic—Vera Gordon & Co.—Ford Sisters & Band—Bert Fitzgerald—Elsa Ruegger—Swor Brothers—Hunting & Francis—Four Lamy Bros.—Claude Golden—An Artistic Treat.

State Lake—A Trip to Hilland—Ames & Winthrop—Ce Dora—Langford & Fredericks—Zuhn & Dreis—June Mills—Francis & Kennedy—Lane & Harper—Lawton.

DENVER

Orpheum—Ramsdell & Deyo—Vokes & Don—Janet of France—Stuart Barnes—C. & F. Usher—F. & O. Walters—Miniature Revue.

DES MOINES

Orpheum—Herbert's Dogs—Herbert Brooks—Francis Pritchard & Co.—Joe Laurie—Summer-time—Ray Samuels—Kirksmith Sisters.

DULUTH

Orpheum—Buddie Walton—"Fall of Eve"—Frank De Voe—Roscoe Ails & Co.—Joe Brown—Roy & Arthur—White Bros. & Stendal.

EDMONTON & CALGARY

Orpheum—Blossom Sealey & Co.—Loyola Adler & Co.—Prosper & Moret—Four Gossips—Larry Comer—Selblin & Nagel—Ned Norworth & Co.

KANSAS CITY

Orpheum—Peggy Bremen & Bro.—Conroy & Howard—Conlin & Glass—Donovan & Lee—"On Fifth Avenue"—Friscoe—Gordon's Circus.

LOS ANGELES

Orpheum—Albertina Rasch & Co.—Johnnie Burke—Grey & Old Rose—Harry Kahne—Flo Lewis—Rice & Newton—Flying Mayors—Annette Kellerman.

LINCOLN

Orpheum—Wm. Seabury & Co.—Kenny & Hollis—J. C. Nugent—Dora Hilton—McLallen & Carson—Mr. & Mrs. G. Wilde—Oakes & De Lour.

MEMPHIS

Orpheum—Courtney Sisters & Band—Lillian Walker—Emily Darrell—Barnes & Freeman—Pistel & Johnson—El Cleve.

MINNEAPOLIS

Orpheum—The Langdons—Geo. Yeoman & Co.—Tracey & McBride—Geo. McFarlane—Emily A. Wellman—Miljaries & Co.—Winton Bros.—Hibbert & Malle.

MILWAUKEE

Palace—Owen McGivney—"Flirtation"—Bevan & Flint—Joe Towle—Dancing Kennedy—Bates & Fields—Three Bobs—Lester & Moore.

Majestic—Leightner Sis. & Alex—Billy Montgomery & Allen—Harry Holman & Co.—Harry Conley & Co.—Wright & Dietrich—Danse Fantasies—Burt & Lottie Walton—Davis & Pelle.

NEW ORLEANS

Orpheum—Henry Santry & Band—Victor Moore & Co.—Galletti & Kokin—Hubert Dyer & Partner—H. A. Seymour—Price & Bernie—Mrs. G. Hughes & Co.—Lord & Fuller.

OAKLAND

Orpheum—Arman Kalls & Co.—"Moonlight"—Finn & Sawyer—Franklin & Jean Tell—Chas. Irwin—The Nagytie—Alfred Farrell & Co.

OMAHA

Orpheum—Valentine & Bell—Hungarian Rhapsody—Foley & La Tour—De Wolf Girls—Lew Dockstadter—Curzon Sisters—Healy & Cross—Morton & Glass.

PORTLAND

Orpheum—Four Fords—Harriet Rempel & Co.—Moss & Frye—Everest's Circus—Otto & Sheridan—Margaret & Alvarez—Holmes & La Vere.

ST. LOUIS

Orpheum—Helen Keller—Edith Claspas & Co.—Murphy & White—The Le Grohs—McCormick & Irving.

Rialto—Imhof, Conn & Corinne—Billy Arlington & Co.—Mullen & Francis—Clay Crouch—Swell & Vernon—Teschow's Cats.

ST. PAUL

Orpheum—Irene Franklin—Clayton & Lennie—Bill Robinson—Oscar Lorraine—El Rey Sisters—Breakaway Barlows—Beatrice Morgan & Co.—Newell & Most.

SIoux CITY

Orpheum—Johnson, Baker & Johnson—Bobby Randall—Singer's Midgets—Melville & Rule—Lachman Sisters.

SAN FRANCISCO

Orpheum—Williams & Wolfus—B. & B. Wheeler—Alice Lloyd—Oscar Mirano Trio—Paul Nolan & Co.—Cressy & Dayne—Ash & Hyams—Bobby O'Neil & Queens.

SACRAMENTO & FRESNO

Orpheum—Valeska Suratt Co.—Roy Conlin—Gene Greene—Emerson & Baldwin—Beale Brown—Page & Green—Alfred Latell & Co.

SALT LAKE CITY

Orpheum—Ellis, Brice & Co.—For Pity's Sake—Tuscano Bros.—Burke & Betty—Moody & Duncan—Delmore & Lee—Hampton & Blake.

SEATTLE

Orpheum—Franklyn Ardell & Co.—Jas. C. Morton & Co.—Tom Smith & Co.—Bert Melrose—Murray Girls—Delmar & Kolb—Edith Clifford.

VANCOUVER

Orpheum—Cummins & White—Ben Harney—Alan Brooks—Williams & Pierce—McConnell Sisters—Billy Beard—Sylvester Family.

WINNIPEG

Orpheum—Sansone & Delila—Daisy Nellis—Edie & Birdie Conrad—Grant Gardner—Geo. Jessel's Rev.—Bronson & Edwards—Dunham & Williams.

F. F. PROCTOR**NEW YORK CITY.**

5th Avenue (First Half)—Sherman & Rose—Nat Nazario Co.—Jarvis & Harrison—Bartram & Saxton—Lew Wilson—Lunette Sisters. (Second Half)—Haig & Levere—Creole Cocktail—Pinto & Boyle.

58th Street (First Half)—Adelaide Herman & Co.—Edna Luby—Greulb & Drayton—Edward Esmonds Co.—Blanche & J. Creighton—Three Theodores—Foster & Rae. (Second Half)—Edwards Trio—Marcus & Booth—Lohse & Sterling—George Nagele Co.

23rd Street (First Half)—Todesca & Todesca—Hall & Colborn—Reynolds Trio—Edwards, Ormsby & Wolfe—Carson & Willard—Healy, Pietrie & Scott—Lloyd & Good. (Second Half)—Higgins & Bates—Lee & Gillespie—Sully & Mack.

125th Street (First Half)—W. S. Harvey Co.—Harry White—Ernie & Ernie—Geo. Randall Co.—Hanky Panky Girls—Pinto & Boyle. (Second Half)—Repond & O'Goody—Mildred Holmes & C. Colley.

Harlem Opera House (First Half)—Billy O'Connor—Max's Circus—Amoranth Sisters—Burke, Walsh & Nana. (Second Half)—Carson & Willard—Francis & Love—June Inas Co.

Yonkers (First Half)—Adelaide Herman Co.—Harry Johnson—Keene & Williams—Marcus & Booth—Max Ford Revue—The Harringtons. (Second Half)—Foley & O'Neil—McCarthy & Sternad—Blanche & J. Creighton—Betty Washington.

Mt. Vernon (First Half)—Haig & Levere—Jack Conway Co.—Magna Dancers—Sully & Mack—Gibson & Price—Irene & Bernice Hart. (Second Half)—Raymond & Schram—Reynolds Trio—Alvey & O'Neil—Nat Nazario, Jr.—Sully & Mack.

Albany (First Half)—The Herberts—Seymour Brown—Ethel McDonough—Diamond & Brennan—Rome & Gaut—Four Ortons. (Second Half)—Lucas & Inez—Two Rosellas—McDevitt, Kelly & Quinn—Polly Peaks—Kltner & Reaney—Current of Fun.

ELIZABETH.

(First Half)—Betty Washington—Handers & Millis. (Second Half)—Joe Armstrong—Sigler Bros.—Flagler & Mala—Merlin.

NEWARK.

Libonati—Anna Chandler—Capt. Anson & Daughters—Palmer School Children—Toney & George—Lulu McConnell Co.—Indian Girls—Joe Darcy.

SCHENECTADY.

(First Half)—Mary Kurty Co.—Forozini—Once Upon a Time—Keegan & O'Rourke—The Love Tangle. (Second Half)—Ballott Trio—Seymour Brown—Taxie—Howard & Sadler—Hanky Panky.

TROY.

(First Half)—Lucas & Inez—Mann Trio—Dawson Sisters Co.—Kramer & Boyle—Sybil Vane—Tommy Allen. (Second Half)—The Herberts—Marie Sparrow—Burke, Walsh & Nana—Forozini—Diamond & Brennan—Rome & Gaut.

ALTOONA.

(First Half)—Alex Sparks Co.—Jones & Sylvester—Cheer Up—Olcott & Mary Ann—Ella Vard Trio. (Second Half)—Lloyd Nevada Co.—Fred & M. Dale—Jack Roof Co.—Vic Plant Co.—Eight Blue Devils.

AUBURN.

(First Half)—Al Jerome—Jean Metcalf Co.—Howard & Sadler—Loretta's Bears. (Second Half)—Texas & Walker—Belle & Arlas—Rice & Ward—John Geiger—Zeno, Moll & Car.

AMSTERDAM.

(First Half)—Ballott Trio—Kltner & Reaney—Denny & Barry—Ben Bernie—Polly's Pearls—Dawson Sis. Co.—Hal & Francis—Ethel McDonald—Kramer & Doyle—Submarine F-7.

ALBANY.

(First Half)—Dave & Lillian—Lewis & Henderson—Profiteering—Wm. Hallen—Kisa Me—La Petite Jennie—Taylor, Howard & Them—Lella Shaw Co.—Dody & Berman—Borrins Shaw Sis.

BINGHAMTON

(First Half)—Cutty & Nelson—Gertrude Dudley Co.—Mary Maxfield—Earle & Mullen—Sandy Shaw—Long Tack Sam Co. (Second Half)—Frank Shields—Fielding & Boomer—Archer & Belford—Walser & Dyer—The Love Bugs—Fields & Guttler—Gautier's Bricklayers.

BANGOR

(First Half)—Dewitt Young & Sis—Harry Taylor—Will Mae Lavar—Jennings Dorman—Lida McMillan Co.—Cortell Rogers—Watson Dogs. (Second Half)—Commodore Tom—Stanley & Lee—Hibbitt & Nugent—Eddie Tanner Co.—Wyatt's Scotch Lads & Las.—Peggy Brooks—Uyeda Brothers.

BRISTOL

Dallas Walker—Toney Gorettes—Fels & Fisher—Jack Symonds—Keeler & Burnett.

BOSTON

Boston—Carpos Bros.—Frank Farron—Rome & Wager—Chas. Madline—Dunvar—Lovenberg Sis. Neary.

Scodley—The Dorans—Thornton Sisters—Una Clayton Co.—Henry & Moore—Dippy Diers Flo B.

Washington St.—Four Organdie Girls—Rappi, Howard & White—Duval & Little—Kane, Morey & More.

Cortland—Nat Burns—Gertrude Dudley Co.—Tommy Allen Co.—Elsie Sis. & Hurd.

Canton—Mora & Rockless Duo—Mildred Parker—Wanda Ludlow Co.—Hamilton & Barnes—The Sirens.

CLARKSBURG

(First Half)—Weadley & LaDue—Bolger Bros.—Jean Barrior—Greenwich Villagers. (Second Half)—Hill & Ackerman—Adams & Varnett—Sailors Revue.

CHESTER

(First Half)—Yvette Co.—Renée Robert Revue—Marlin. (Second Half)—Bud Snyder Milland Co.—Monroe Grant—Maduo Ryan—Stephens & Hollister—Phina Co.

CAMBRIDGE

(First Half)—Hoy Sisters—Marie Russell—Rathbourne Four—Basil Allen—Louise Mitchell—Eckhoff Gordon—Ferre Coulter—Miller & Bradford—Chris Richards—Maxine Bros. Bobby.

ELMIRA

(First Half)—Elaine Sis. Hurd—Fielding & Boomer—Fields & Guttler—Gautier's Bricklayers. (Second Half)—Earle & Mullen—Sandy Shaw—Long Tack Sam Co.

EASTON

(First Half)—LaPetite Jennie—Taylor Howard & Them—Lella Shaw Co.—Dody & Berman—Berrins Ryan Sis. (Second Half)—Dave & Lillian—Lew & Hendersons—Profiteering—Wm. Hallen—Kiss Me.

FITCHBURG

(First Half)—Jennier Bros.—Bobby Folsom—Miller Bradford—Kelly & Pollock—Bobby McLean Co. (Second Half)—Bixley & Lorella—Jackson Taylor—Clara Morton—Rea Emma Dean—Werner Amorosa Trio.

GENEVA

(First Half)—Al & Emma Frabelle—Helen Coline—Hiram & Milkmaids. (Second Half)—Nihla—Mack & Nelson—The Shattucks.

GLOVERSVILLE

(First Half)—Wonder Girl—Mack & Nelson—Wallace Galvin—McDevitt, Kelly & Quinn—Bits of Hits. (Second Half)—John S. Blondy—Mann Trio—Anderson & Graves—Lovett's Concentration.

GLEN FALLS</

WAITRESS GETS HER CHANCE

SARANAC LAKE, N. Y., March 21.—Alice Brady, a waitress at the St. Regis Hotel, not the movie queen, substituted in a sensational ice scene in a picture Selznick is taking in which Eugene O'Brien and Martha Mansfield are featured. Miss Brady skated right into a hole in Moody's Pond, with ice-cakes all around her. As she grabbed the icy edge the hero came and saved her. Bill Taylor, local iceman, was there to help him out in case the hero couldn't save the plucky girl. But the hero was equal to the task, and Miss Brady was wrapped in a coat and proudly carried home. The home-folks are going to wait for the picture to be shown, and then they will be able to see Miss Mansfield take the credit for the local girl's exploit.

OBJECT TO USE OF NAME

WORCESTER, Mass., March 21.—A bill in equity was brought before Judge Philip J. O'Connell by the American Legion National Headquarters last week, against the U. S. Allied Exposition and the Worcester Theatre, to have them restrained from further using the name of the legion in connection with the exposition of a war film.

The league claims the name of the organization in connection with the advertisements is being used wrongfully and without permission.

JAZZ BAND STOPS TRAFFIC

DES MOINES, Iowa, March 15.—Saxie Holtzworth and his Harmony Hounds, together with Roscoe Ails, created a sensation in this city the other day when they appeared at the Kesge music store, and rendered "Whistling Blues." Saxie Holtzworth climbed the wall of the building, playing the tune on his clarinet. The reserves were called out to keep the crowd in order, and to stop Holtzworth from shimmying when he reached the roof of the store.

Holtzworth and his band have received a lot of publicity since they started on their western tour.

CHANGES IN CHICAGO**ATTRactions**

CHICAGO, Ill., March 21.—The first, historically speaking, of the musical comedies, a magician and the return of sumptuous spectacle will add to the diverse entertainment now current in the standard theatres. "Mecca," "Kissing Time," Fanchon and Marco's Revue and "Hearts of Erin" are departing. They are being succeeded by "The Beggars' Opera," "Thurston, the Magician," and "Aphrodite." All succeeding attractions will remain here for summer runs, providing business continues.

"THE CIRCLE" PRODUCED

LONDON, Eng., March 17.—J. E. Vendrenne's production of "The Circle," a new play by W. Somerset Maugham, which was produced recently at the Haymarket with the following cast, Allen Aynesworth, E. Holman Clark, Ernest Thesiger, Leon Quartermaine, Lottie Verne, Tonie Edgar Bruce, Fay Compton, W. W. Palmer, Godfrey Hammond and Cecil Truncer, is doing very nicely, and gives promise of becoming a huge hit.

MRS. MARY NOLAN DEAD

Mrs. Mary Nolan, mother of Mrs. George M. Cohan and Mrs. Sam H. Harris, died Monday at her home in Boston. She had been ill for over a year.

Mr. and Mrs. Harris and Mr. and Mrs. Cohan left for Boston on Tuesday. The funeral services are to be held today.

Besides Mrs. Harris and Mrs. Cohan, Mrs. Nolan is survived by her husband and four other daughters and four sons.

HOUSEMAN TO MANAGE APOLLO

CHICAGO, Ill., March 21.—There is a possibility that Lou M. Houseman will be selected to manage A. H. Woods' New Apollo Theatre, which is now nearing completion, and that he will be succeeded in the management of Woods Theatre by Ray West.

NEW PLAYS FOR GUILD

Among the new plays which the Theatre Guild will produce at the Garrick is "Methuselah," the new George Bernard Shaw piece. On his return to New York last Saturday, Lawrence Langner, of the board of directors of the Guild, brought with him the new piece as well as several others. He said that the Guild has obtained permission from Shaw to produce any of his plays that it may choose. Another play brought back by Langner is one by Arnold Bennett. Arrangements were made with Nigel Playfair, of Queens Theatre, Hammersmith, and Jacques Copeau, of the Theatre de Vieux Colombier of Paris, for the first option on the American presentation of their plays.

IBSEN'S "WILD DUCK" COMING

SAN FRANCISCO, Cal., March 21.—Harry Mestayer, in Ibsen's "The Wild Duck," will soon be presented at the Columbia Theatre of this city. The production will be made by Thomas Wilkes. Mestayer appeared in this play at the Plymouth Theatre, New York. In the cast will be little Mary McAllister, the movie star, this being her debut on the speaking stage. She will be entrusted with the part of the young daughter.

NEW COMPANY FORMED

The Frontier Features, Inc., was formed last week. The incorporation was made in the City of New York, and capitalized at \$100,000. Its purpose is to produce motion pictures and to engage in such other branches of business as deemed necessary.

The officers of the corporation are Andres Randolph, president; John D. Voorhees, vice-president; Howard B. Ragsdale, secretary; Floyd T. Buckley, treasurer.

Mr. Buckley reports that arrangements have already been concluded for the first scenario, the directors have been engaged and the selection of the cast for the first special feature is well under way. Great care is being exercised in the selection of a leading woman to play opposite Mr. Randolph. Work will begin on the first picture shortly. The company will work in the Bahamas.

The first picture, it is said, will be ready for release early next Fall.

JOSEPHINE COLES BACK

CHICAGO, March 22.—Josephine Coles will return to the stage shortly for special engagements in and around Chicago in a new singing act which has been staged for her by Jack Burnett. She may be seen in New York next season.



FULL SIZE WARDROBE TRUNK
22 in. deep, 40 in. high, 23 inches wide;
4 to 5 drawers; has 10 Veneer hangers.
Regular price \$56. **\$28.75**

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LARGE DISCOUNTS TO THE PROFESSION

EXTRA SPECIAL
TAYLOR TRUNKS—Several slightly used at almost given away prices.

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In "NOVELTY LAND"

That Pleasing Act

On the Loew Circuit

Per. Address, 1086 WASHINGTON ST., BOSTON, MASS.

VAUDEVILLE BILLS

(Continued from Page 21)

HOLYOKE

(First Half)—The Seebucks—A Study in Harmony—Indoor Sports—Rudell & Dunegan—Adolphus Co.—(Second Half)—Two Stenards—Frank Bush—Four Jacks & Queen.

HALIFAX

Grant & Wallace—McCormack & Regay—Kingston & Ebner—Britt & Nace—Toy Ling Foo.

ITHACA

Al & Emma Frabelle—Cutty & Nelson—Helene Colline.

JERSEY CITY

(First Half)—Raymond & Schram—Higgins & Bates—Harry & Ruth Sullivan—Angie Cappell—Sandkiss & Sylvie—Finley & Hill. (Second Half)—Clown Seal—Tommy Joy.

JOHNSTOWN, PITTSBURGH

Duncan & Carroll—Mahoney & Auburn—Eva Fay—Haslam & Wilson—Randolf & Reiser.

LANCASTER

(First Half)—Vee & Tully—Cliff Clark—Sabott & Brooks—Oklahoma Four. (Second Half)—Knights Roosters—Flaherty & Stoning—Chas. F. Semon—3 Victors.

LEWISTOWN

First Half)—Stanley & Lee—Peggy Brooks—Eddie Tanner Co.—Hibbert Nugent—Uyeda Bros. (Second Half)—Hoy Sisters—Lilly Rogers—Alkont & Dumont—McCool & Gildea—Strassells Animals.

LYNN

(First Half)—Werner Amoros Co.—Hallen & Goss—Chris Richards—Jackson Taylor. (Second Half)—Trennell Trio—Twins Ever Thus—Alexander Robinson—Rathbourne Four.

LAWRENCE

(First Half)—Synco—Bo Peep & J. Horner—Mrs. Wellington's Surprise—McFarland & Palace—Making Movies. (Second Half)—Belleclaire Bros.—Harry & Kitty Kelly—Cartmell & Harris—Fern & Marie—Making Movies.

MAKESPORT

(First Half)—Texas Duo—Warren & Wade—Marge—Fisher & Gilmore—Flying Henrys. (Second Half)—Max Houlden—Stanley & Olsen—Weadick & Ladue—4 Casting Campbells.

MONTREAL

Laday Sen Mel—Seymour's Happy Family—DeHock Trio.

MIDDLETOWN

Musical Alvinos—Frank Juhaz Co.—Cooper & Simon—Mabel Fonda Trio.

MORRISTOWN

(First Half)—Big Trio—Fixing the Furnace—Dungaro Turner. (Second Half)—Boyd & King—Greenlee & Drayton—Princeton Five.

MANCHESTER

(First Half)—Alice DeGarmo—Barker & Dunn—Twins Ever Thus—Harry & K. Kelly—Cartmell & Harris. (Second Half)—Synco—Bo Peep & J. Horner—Mrs. Wellington's Surprise—McFarland & Palace—Perez & Marguerite.

NEW LONDON

First Half)—Dallas Walker—Frank Juhaz Co.—Made for Love. (Second Half)—Gallagher & Foley—Brown & Jackson—Elsie LaBergere Co.

NEW BRITAIN

(First Half)—Lester Burnett—Fern & Adair—Joe Armstrong—Seven Honey Boys. (Second Half)—Dudel & Dunigan—Emma O'Neill—Maid for Love.

NEW BEDFORD

(First Half)—Graham's Marionettes—McCool & Gildea—Clara Morton—LaFrance & Kennedy—The Berkoffs. (Second Half)—Louise Mitchell—Bobby Folsom—A. Robins—Basil Allen—Bobby Allen Co.

NEWPORT

Maxine Bros. & Bobby—Rube Walman—Burns & Wilson—Ferre & Conlter—4 Jacks and Queen.

OLEAN

(First Half)—Frank Shields—Hawkins & Hall—Walzer & Dyer—Love Bugs. (Second Half)—Maggie LeClaire Co.—Mary Maxfield.

OSISING

Bob Tenny—Mathews & Marshall—International Revue—Nester & Haynes—Stone & Co.

PITTSBURGH

Lee Hing Chin—Grace Twins—4 Arrens—Bert Ford—Happy Moments—O'Brien & Bradley—Williams & West—LeClair & Sampson.

PATERSON

(First Half)—Vincent O'Donnell—Ross Sis. & LeMar—Lohse & Sterling—Amelia Ganda Co.—Coadini—Kennedy & Burt. (Second Half)—Bud Snyder Co.—Kelly & Drake—Gladys James Sis.—Keene & Williams—Joan & Elsie.

PAWTUCKET

(First Half)—Wilton & Marshall—Cody—Mammon Four—Drisko & Earl. (Second Half)—Eddy & Earl—Francis Reneault—Bob & P. Valentine—Jack Joyce.

PITTSBURGH-JOHNSTOWN

Green & Myra—Alice DeRomo—DeBell & Waters—At the Party.

PARKERSBURG

(First Half)—Hill & Ackerman—Adams & Barnett—Sailors Revue. (Second Half)—Bolger Bros.—Jean Barrios—Greenwich Villagers.

PASSAIC

(First Half)—Cooper & Larry—Boyd & King—Mimic World—Jack Marley—Pielert & Scofield. (Second Half)—Kalet & Endetta—Harry Sykes—Fixing the Furnace—Equill Bros.

PITTSFIELD

(First Half)—Mabel Fonda Trio—Lucy Bruch—Conley & Webb—Submarine F.7. (Second Half)—Arthur Barrett—Irene—Adolphus Co.

PHILADELPHIA, PA.

National. (First Half)—The Sternards—Anderson & Graves—Irene—Perez Marguerite. (Second Half)—Hallen & Goss—Burke & Burke—Kelly & Pollock—Watsons Dogs.

Girard—(First Half)—Knights Roosters—Jessie Morris—Billy Miller Co.—Norwood Hall—Kids. (Second Half)—Peasants—Coter Bolger Trio—University Trio.

Wm Penn—(First Half)—Mellen & Renn—Stephens & Hollister—Phina Co. (Second Half)—Harry Watkins—Billy Miller Co.—4 Harmony Kings—Yvette Co.

Keystone—Jarvis & Harrison—Just Suppose—Bison City Four—J. C. Mack Co. New Kensington—(Second Half)—Texas Duo—Irene Meyers—Fisher & Gilmore—Billy Wilson Co. Grand Opera—Shapiro & Jordan—Marg. Taylor—Wilson & Kelly—Bally Hoo Trio—Lillian & A. Roth.

QUEBEC

Buckridge & Casey—Sanstead & Marlon—Frank & C. LaTour—LaMert Bros.

READING

(First Half)—Rock & Reckton—Bernard & Scarth—Gilfoyle & Lang—Will Mahoney—Ed Janis Revue. (Second Half)—Rodero Marconi—Gertrude DeMilt Co.—My Tulp Girl—Lew Hawkins—Margot & Francis.

STEUBENVILLE

(First Half)—Flying Howards—Lee Barth—Cook & Oatman—Great Leon. (Second Half)—Brent Hayes—Gertrude Taylor—Dan Holt Co.—Howe & Howe—Will Ward Girls.

SYRACUSE

(First Half)—John S. Blundy Sis.—Belle & Arliss—Beatrice Doane—Rice & Ward—John Geiger—Texas & Walker. (Second Half)—Al Jerome—Chester & Allen—The Love Tangle—Jean Metcalf Co.—Lind Bros.

SHELANDOAH

(Second Half)—Mme. Walda—Geo. & L. Warden—Jack McGowan—3 Jeannettes.

SHAMOKIN

(First Half)—Morris Comedy Circus—Flaherty & Stoning—Chas. F. Semon—Page, Hack & Mack. (Second Half)—Vee & Tully—Cliff Clark—Sabott & Brooks—Oklahoma Four.

STAMFORD

(First Half)—Musical Alvinos—Lew Welch Co.—Dietrich & James—Equill Bros. (Second Half)—Big Trio—Hunter, Randall & Sen—Conley & Webb—Herkind.

ST JOHN

(Second Half)—DeWitt Young Sis.—Harry Taylor—Wah Let Ka—Cortelli & Rogers—Will & M. Lavar.

SARATOGA

(Second Half)—Deno Sis. Cody—Jarvis & Harrison—Denny & Bruch.

TORONTO

Herbert & Darr—Peaks Blockheads—Anderson & Burt—Tom Brown's Highlanders—Swor & Westbrook—Morgan & Gates.

UTICA

(First Half)—Lind Bros.—Chester & Allen—Marie Sparrow—Archer & Belford—Hendricks & Stone—Lovetts Concentration. (Second Half)—Mary Curly & Part.—Slumpson & Dean—Keegan & O'Rourke—Sybil Vane—Loretta Bears.

WOONSOCKET

(First Half)—Jack Joyce—Bob & P. Valentine—Francis Renault—Eddy & Earl. (Second Half)—Brisko & Earl—Cody—Wilton & Marshall—Mammon Four.

WHEELING

(First Half)—Brent Hayes—Gertrude Taylor Co.—Dan Holt Co.—Howe & Howe. (Second Half)—Will Ward Girls—Flying Howards—Lee Barth—Cook & Oatman—Great Leon.

YORK

(First Half)—Gertrude Demilt—Rodero & Marconi—My Tulp Girl—Lew Hawkins—Margot & Francis. (Second Half)—Rock & Reckton—Bernard & Scarth—Gilfoyle & Lang—Will Mahoney—Ed Janis Revue.

PANTAGES CIRCUIT

MINNEAPOLIS

Pantages—Amber Bros.—Green & LaSelle—Chas. L. Gill & Co.—Barton & Sparling—Thornton, Flynn & Co.—Dawling's Circus.

WINNIPEG, CAN.

Pantages—Chas. & Myrta Butters—Hugo Lutgens—Tracy, Palmer & Tracey—Camilla's Birds—Burton & Dwyer, Kochill.

REGINA AND SASKATOON

Pantages—Ann Vivian & Co.—Leonard & Willard—Bill Armstrong & Co.—Grace Hayes & Co.—Not Yet Marie.

EDMONTON, CAN.

Pantages—Jack Dempsey—Chanlon Trio—Maidie De Long—Benny Harrison & Co.—Staley & Birbeck—Paramount Four.

CALGARY, ALBERTA

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

GREAT FALLS & HELENA

Pantages—Claire & Atwood—Coleman, Goetsen & Co.—Jed's Vacation—Diana Bonnalr—Paynton & Ward—The Liberty Girls.

BUTTE, MONT.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

SPOKANE

Pantages—4 Paldrons—Ernest Hlatt—Leroy & Mabel Hart—The Decorators—Temple 4—Shaw's Circus.

WALLA WALLA

Pantages—The Rosalires—Sammy Duncan—Recktor's Dogs—Joe Thomas Saxotet—Sosman & Siban—Mme Zulleka & Co.

SEATTLE

Pantages—Rose, Ellis & Rose—Rinehart & Duff—Wells & Boggs—Bruce, Duffet & Co.—De Michells Bros.—Rhoda's Elephants.

VICTORIA, B. C.

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

VANCOUVER, B. C.

Pantages—The Norvellos—3 Quillan Boys—Ray & Fox—Molera Revue—Pernale & Shelly.

TACOMA

Pantages—White Brothers—Hinkle & May—Rae & Fox—Molera Revue—Pernale & Shelly.

PORTLAND, ORE.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Martha Behn—Quinn & Caverly—September Morn.

VAUDEVILLE NEWS

NEW PARTHENON OPENS

HAMMOND, Ind., March 21.—The Parthenon Theatre was officially opened last Friday with vaudeville booked from the Western Vaudeville Managers' Association of Chicago. The entire staff of the windy city booking firm attended the first performance. The theatre is a modern playhouse and will be devoted to vaudeville. It has a seating capacity of 2,500, and is reported to have cost \$500,000.

FRIEDLANDER HAS THREE MORE

William Friedlander has in rehearsal three new acts, the first is "Sweethearts," a five people act by Will Hough, and himself, which opens at New Haven, April 4. "Dummies," a six people act by Harlan Thompson and himself, which opens April 11, at New Haven, and the other a single offering for Edith Hallor, which opens March 21 at Stamford, Conn.

ALBEMARLE HAS AUDUBON POLICY

The new Albemarle Theatre, of the Fox Circuit, which opened in Brooklyn last week, is operating under the same policy as prevails at the Audubon Theatre. This consists of five acts of vaudeville, films, and a featured thirty-piece orchestra. The performances are given twice daily, on a split week basis.

LOEW HOUSE FOR SALT LAKE

SAN FRANCISCO, March 14.—According to word given out from the offices of Ackerman & Harris, Western representatives for Loew's Inc., Loew's State Theatre at Salt Lake will open on Sunday April 3rd. It is one of the largest theatres in the State, boasting a seating capacity rivaling many other western houses.

PEOPLE SUED FOR DIVORCE

CHICAGO, Ill., March 21.—T. Dwight Pepple, of the T. Dwight Pepple Attractions, received notification on Friday that his wife had started divorce action against him in Philadelphia. The divorce proceedings have been hanging fire for the past ten years, but have been continually postponed.

NEW ALTOONA HOUSE OPENS

ALTOONA, Pa., March 19.—The new Capitol theatre opened here on St. Patrick's Day, under the direction of A. Notopolos, who owns it. The opening attraction was "Behold My Wife," as the house is to have a motion picture policy. The theatre seats 1,200.

SCENIC MEN TO PRODUCE

Bumpus and Lewis, who are known as makers of curtains and drops throughout the country, will next season embark on a producing venture, and will produce two new girl acts, each to cost \$20,000. Ned Dandy is writing the books for both acts.

OWEN & BROWN SPLIT

Garry Owen and Jimmy Brown, billed as Garry Owen and Company, were replaced at the American on Friday of last week by Bowers and Sanders, a sister act. Owen is reported sick and the act has split.

JONIA FORCED TO CANCEL

Jonias Hawaiians was forced to cancel 18 weeks of consecutive bookings due to the illness of Jonia, who while playing Chicago, suffered a relapse from an attack of pneumonia, and was forced to leave the act.

NEW 125TH ST. MANAGER

Dave N. Robinson is now managing Proctor's 125th Street theatre, succeeding Al. N. Walle, who resigned to enter a commercial business.

DONALD KERR FOR ENGLAND

Donald Kerr and his "Lady Friends" and John Fitzgerald will sail on June 6 for England, where they will tour the music halls.

STAR THEATER SOLD

CHICAGO, Ill., March 21.—The Star Theatre and building on West Madison street, near Clark, has passed into possession of the Jones, Linick and Schaefer enterprises, which will operate it as an exclusive motion picture theatre. This makes the sixth theatre purchased by the firm in the last four weeks and according to an announcement from Aaron J. Jones, president of the circuit, he plans to acquire three more houses in as many weeks.

N. V. A. SHOW AT SING SING

Sing Sing prisoners were entertained by members of the National Vaudeville Artists, on March 17, the show being given under the auspices of the Mutual Welfare League. The following appeared: Delta Brothers, musical acrobats; Wakefield & Lenar, comedy act; Arthur Lloyd, magician; Billy Curtis, songs; La Byrne, imitations; Victor V. Vass, monologue; Billy O'Connor, card manipulator, and El Bart Brothers, acrobats.

WAITERS BUY HOTELS

ATLANTIC CITY, N. J., March 21.—William Mansbach, former captain of waiters at the Beaux Arts Cafe here, last week, bought the Moulin Rouge and will operate it under the same policy that prevailed under the old management. John Rockwell also a former captain at the Beaux Arts has taken over the Blackstone Hotel and will continue to run it along the same lines it has been operated on previously.

MASTERS BROTHERS TOGETHER

Harry and Frank Masters, although brothers, have never worked together, but beginning March 28 at Buffalo, they will. It came about this way. Bobby Dale and his sister are leaving the Masters and Kraft act. Frank "Hook" Masters left the "Eyes of Buddha" act in Cleveland. Renee Braham, his wife, split with Tom Kennedy, so Masters and Miss Braham, who next season will do an act of their own, joined the Masters and Kraft Revue.

PANTAGES BUYS THEATRE

SAN FRANCISCO, Cal., March 21.—Completion of the deal was announced here whereby the Houser Investment Company of Portland, Oregon, sold the Hippodrome Theatre building now occupied by Loew-Ackerman-Harris Company to Alexander Pantages. It is claimed the purchase price was \$500,000. The present lease has still five years to run. Pantages will make it a unit in the Pantages vaudeville circuit.

ANOTHER THEATER FOR BRONX

Samuel Minskoff, president of the S. and L. Building Corporation, has purchased two plots of ground 160 x 121 feet, at the northwest corner of Kingsbridge Road and Jerome avenue, upon which will be erected a modern motion picture theatre. The location is easily reached by subway, and two elevated railway lines, and has a large tributary territory to draw from.

SALLIE FISHER RETURNS

Sallie Fisher makes her return to vaudeville after an absence of more than two years, at the Riverside Theatre on March 21, when she appears in a revival of "The Choir Rehearsal," the vehicle she employed when last seen in vaudeville.

D. D. H. GETS VERDICT

The complaint of Joe Browning against D. D. H., made to the N. V. A., has been decided in favor of D. D. H. The committee, in its report, found that there is no similarity in the make-up or material used by either performer.

LYNTON AND ROBERTS SAILING

Lynton and Roberts sail on June 16, aboard the Winifred Inn, for England, where they open on a tour of the English halls at the Grand Birmingham, in July.

Cliff Bragdon

Sam Howe's Jollities, 1920

COLUMBIA, NEW YORK, THIS WEEK

NORMA BARRY

THE GIRL WITH THE CONTAGIOUS SMILE

"INGENUE LEAD"

WITH SAM HOWE'S JOLLITIES 1920

COLUMBIA, N. Y., THIS WEEK

ECCENTRIC
BOOB
COMEDIAN

Happy Freyer

AT LIBERTY
CARE
NEW YORK
CLIPPER

Second
Comedian

Johnny Hudgins

Monte Carlo
Girls



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS AL

"IN A
LEAGUE OF
SONGS AND SMILES"



INGENUE

DIRECTION
BEN HASTINGS
GAYETY BUILDING

ALTHEA BARNES

WITH
MAIDS
OF
AMERICA

VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

JIM HALL, Manager; HARRY BART, BEN JOSS

RE-ENGAGED FOR NEXT SEASON

WITH
JAS. E. COOPER'S
FOLLY
TOWN

PRIMA
DONNA

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
KIDS

BILLY
TRAMP
COMEDIAN
RUTH
INGENUE

BILLY & RUTH SPELLMAN

WITH
GROWN
UP
BABIES

Featured
Comedian
and Ingenue

TOM
SENNNA AND GERTRUDE
WEBBER

With
Girls from
Happyland

THE
LONG and
SHORT
OF IT

EDDIE

Merrigan and Howarth

ODDS AND ENDS

PRIMA DONNA

WITH
MAIDS
OF
AMERICA

"THE
BOY
WITH
THE
INSANE
FEET"

MAURICE COLE

DANCER EXTRAORDINARY

WITH
RUBE BERNSTEIN'S
FOLLIES OF PLEASURE

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

Slow in
Gait But
Faithful
in Dialect
UNO
TELEGRAPH

CY PLUNKETT

STILL THE HIT OF EVERY SHOW

Cy Plunkett
is the best
comedian ever
seen here
GRAHAM
TORONTO

HARRY AND ANNA KELLY

Theatre—City.
Style—Singing and talking.
Time—Twenty-one minutes.
Setting—Special in one.

An exceptionally badly hung drop, hiked up in the centre and with the long and short lines untrimmed, depicted a hotel and the "Black and Blue Taxi" stand. The drop was not masked.

There was some talk over a phone supposed to be humorous but did not get a laugh and was ordinary.

Harry Kelly entered as a chauffeur with an inner-tube hanging around his neck, but otherwise unruffled after a supposed accident. Some talk followed and then a number by the man in a tenor voice. An old published number was sung to a hand and was followed by a monologue that was unproductive of laughter.

There was a phone conversation, some device being used such as the "Callaphone" to register the other end of the phone conversation. It was not clear and Kelly had to repeat the spoken sentences; a snatch of a song at the finish over the phone was clear.

Kelly then sang an Irish number using a falsetto at the finish and upon the girl's return in a change of costume, the chorus of the published number already sung, was re-sung. Kelly again using the falsetto at the finish.

He would do much better without resorting to this in his hands, or more literally speaking, mouth, somewhat faky method of trying to put the song over to a hand.

The act at the best is but small time and needs some fixing up for even that. The drop is an old one re-painted and looks as if insufficient paint had been used and the job done very badly, for many lines and part of the former scene showed through badly, representing a rather weird effect.

H. W. M.

ALTHEA AND LUCAS

Theatre—Coliseum.
Style—Aerial.
Time—Ten minutes.
Setting—Full stage.

Man and girl, in a very good routine of work on the rings and trapeze. The team make a good appearance, and the girl particularly is very attractive. Her small features are a decided asset to the strong-arm work she does, for she balances the man in most of the stunts.

Both have perfect control over their muscles, and show it excellently in the stunts offered. The act should do for an opener on any bill.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

BEN MEROFF AND CO.

Theatre—Loew's Delancey Street.
Style—Song and dance.
Time—Fifteen minutes.
Setting—One, plain.

Ben Meroff and his company, which consisted of the usual pianist and a vocalist in one of the boxes, present an act that is at once clean, magnetic and attractive to the eye, although no pretence is made at scenic investiture or any other artificial device. It is just Meroff and his ability to put his act well over the footlights. At the Monday matinee he stopped the show. For his opening number Meroff uses a special song, which he talks, explaining what his act will be, similar to tactics employed by a large number of vaudevillians. At the finish of this number he plays the cello, and while making no attempt at musical technique, his rendition of "Mammy" was received with prolonged applause. His half minutes with prominent dancers gave his impressions of Eddie Leonard, Pat Rooney and George White, blending the finish with what he called his original idea of the Bolshevik Glide, all of which brought merited and prolonged applause. He used the cello again as an accompaniment with the pianist, while Joe Manne rendered Berlin's success "When You're Longing for Home Sweet Home." Manne was in splendid voice, and his part of the act got a hand which re-echoed to every part of the house. An imitation by Meroff of Ted Lewis playing the jazz clarinet was ably performed. Meroff was considerably handicapped at Loew's Delancey Street Theatre in not being given full stage. Despite this, however, he registered well, overcoming this condition through sheer stage craftsmanship. He has a style that is peculiarly his own, and he brought his fifteen minutes on stage over the footlights with force and understanding. The act will find approval wherever it is played.

G. S.

STANLEY AND COFFIN

Theatre—City.
Style—Singing and dancing.
Time—Eight minutes.
Setting—One.

Two men in dark business suits with straw hats opened with a song and dance in which some acrobatic stunts were performed.

A roping bit proved a new piece of business and went for a laugh and a hand.

H. W. M.

DOROTHY BURTON & CO.

Theatre—City.
Style—Sketch.
Time—Twelve minutes.
Setting—Special, in "two."

The set represents an artist's studio; the artist goes to the door and some one thrusts a covered washbasket in his hand. The said artist peeps underneath the cover and says there is a live baby inside.

A young girl enters, who said "ze" and "monsieur," to indicate that she had watched those maids of the stage who practice French from a ten-cent store book.

There was some dialogue between the man and the girl, with not a single imaginary interruption from the imaginary baby, nor, although the talk was supposed to be humorous, a single imaginary giggle from the non-imaginary audience.

The basket was then considerably taken off stage for some imaginary person to take care of, and incidentally feed the imaginary baby.

The artist's sister Emily arrives, and during the artist's absence for some imaginary purpose, the young girl and the sister have some talk about the imaginary baby, which the sister imagines to be about a real baby that her brother has been the father of, and the young girl the mother of.

Upon the artist's return, conveniently arranged at the right moment, the sister, in the absence of the young girl, wants to know how much money, not imaginary, it will take to buy the girl off.

Mutual small-time explanations are made for the finish, and we are left to imagine what they did after that, no definite sequence having been indicated in the amateurishly conceived and written vehicle.

Although Paris was spoken of several times as the supposed locale, the view through the window showed many very American, and very un-Parisian buildings—but then, we were supposed to use our imagination!

H. W. M.

CLAIMS CHORISTER JUMPED

Tom Rooney is preparing to place a complaint with the Chorus Equity in connection with the closing of Amy Ford, who has been appearing with the Donna Montran Bathing Beauties act. According to Rooney, Miss Ford, a member of the Chorus Equity, left the act without notice.

BOB & PEGGY VALENTINE

Theatre—Proctor's 125th Street.
Style—Song and Talk.
Time—Fifteen Minutes.
Setting—One.

A young woman enters followed by a chap in a straw hat. She drops her gloves and the man gallantly picks them up after which a flirtation number follows. After this most novel manner of introduction the male offers a published number. His partner then comes on as a census taker, the ensuing dialogue being along the familiar lines of question and answer and entailing but little meat. A song dealing with things as they were a hundred years ago is effectively offered, the woman appearing to advantage in crinoline costume, while the man also appears in the frilled garb of that era. How a young Lothario might talk to a young woman in those days if our current slang was in vogue serves as a close. As a small time turn the act is fair.

J. Mc.

MORRISON AND DALEY

Theatre—125th Street.
Style—Singing and talk.
Time—Fourteen minutes.
Setting—One.

A mediocre turn in which neither the man nor woman comprising the duo have any marked attributes as entertainers. A flirtation starts the act going after which some talk lacking punch takes up several minutes. The male wins a good hand with a song about the blue laws and how they can't be put over. These propaganda published numbers are veritable life-savers to a host of performers. The woman, a tall blonde, next does a comedy bit, in which she is attired in a misfitting striped gown, her feet encased in heavy brogans and a ludicrous little flat top hat with a green feather slapped on her head. Some more cross-fire and singing followed to some luke-warm applause.

J. Mc.

MME. WELDA

Theatre—Regent.
Style—Aerial.
Time—Ten minutes.
Setting—Full stage.

An attractive girl, doing a difficult stunt, in putting over a trapeze act alone. Most of her work is on the trapeze, but a closing bit is offered on the rope. Some of the stunts are fairly good, but the main trouble, especially with the rope work, is that it's done too slowly. This can be speeded up easily.

G. J. H.

McDONALD TRIO

IDA—MAUDE—ARTHUR

A CYCLE OF BEAUTY AND DARING

Direction HORWITZ & KRAUS

Marie Kell & Brower Bros. "A Study In Syncopation"

(FORMERLY BROWER TRIO)

BOOKED SOLID.

DIR. SAM FALLOW

Thanks to Max P. Lowe for Ziegfeld Roof Offer

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

**ROSO
MARSTON****GEO. RANDALL****CHAS.
ELLWOOD**

IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

GOLDWYN LISTS THREE

Goldwyn announces for early release the latest Reginald Barker production, "Snowblind," the picturized version of Katherine Newlin Burt's new novel now running serially in a popular magazine. This is regarded as one of Goldwyn's most important spring releases. Of equal interest is the release of the new Will Rogers comedy, "An Unwilling Hero," adapted from an O. Henry story and of the new J. E. Williamson production, "Wet Gold," made by the Submarine Film Corporation.

"Snowblind" is the second story by Mrs. Burt which Reginald Barker has picturized for Goldwyn, the first having been "The Branding Iron," one of the biggest of the box office attractions made by Goldwyn in its fourth year product. "Snowblind" is totally different in story from "The Branding Iron," its action taking place in Canada's great Northwest. The cast is headed by Russell Simpson, with Cullen Landis, Pauline Starks and Mary Alden in the other important roles.

The new Will Rogers starring vehicle is said to give that popular star one of his best roles. It is another tramp impersonation, but totally different in character and in mood from his "Jubilo." The screen title of the forthcoming Rogers release is "An Unwilling Hero," and it was based upon a popular O. Henry short story, "Whistling Dick's Christmas Stocking." Clarence Badger directed. Chief in Rogers' support are Molly Malone, John Bowers, Farrell Foss, Nick Cogley and Ed Kimball.

"Wet Gold" is a Jules Verne type of sea picture, written by J. E. Williamson and superintended by him in every detail with the assistance of Ralph Ince as director and player in the principal role, and a noteworthy cast, including Charles McNaughton, John Butler, Charles McGrane, Aleene Burr and others. Much of the action of the story takes place below the surface of the water in a submarine and on the floor of the ocean. Ten months were consumed in making "Wet Gold," which has the same appeal of the unexpected and the unknown which characterized Mr. Williamson's other under-the-water pictures, "Twenty Thousand Leagues Under the Sea," "The Submarine Eye" and "Girl of the Sea."

NEW ACTS AND REAPPEARANCES

EDWARDS TRIO

Theatre—Regent.
Style—Singing and instrumental.
Time—Fifteen minutes.
Setting—One (special).

Trio consists of two girls and a young fellow at the piano. The special drop in one is raised at each side for various bits, showing boxed setting for the different numbers used in the act.

One of the girls possesses a low contralto, and the other a mezzo-soprano, both of good quality. Their voices, incidentally, may have been given a better chance to display their qualities, if not only the orchestra, but the young man at the piano, had accompanied much more softly than they did. Incidentally, the young man would do well to select something more appealing to his vaudeville audiences than his present solos. For if they are meant to show a great ability at technique or anything of the sort, they failed miserably. This could also be partly blamed on the very poor instrument furnished at the house.

One of the girls also plays the violin very capably, in addition to singing well. Incidentally, she's a very attractive person. The other gave a vocal imitation of the viola.

The act is refined, and on the whole, very pleasing. With a little work to smooth over some rough spots which are noticeable, it should fit nicely into the better houses.

G. J. H.

LAUDER EXTENDS ENGAGEMENT

LONDON, Eng., March 5.—Sir Harry Lauder's engagement at the Palace Theatre here, has been extended up to March 12. Incidentally, Lauder was received in Buckingham Palace last week.

ROBERTS GOING TO AFRICA

LONDON, March 11.—R. A. Roberts will sail on September 23 for Africa, where he is booked for six months. He played there ten years ago.

SMITH AND ARNOLD

Theatre—58th Street.
Style—Comedy.
Time—Seventeen minutes.
Setting—One—plain.

Two men, in summer street wear. Each makes a nifty appearance, Smith the better of the two. Open with a published "Hoke" number, without music. Follow with ad-lib comedy, hokum bits and nonsense in rapid fire style. Some of the material was shot "wild" here, for they didn't get it. The act is a mixture of some really funny bits, and some indescribably bad ones. The "picture acting" bit is reminiscent of such acts as Brown and O'Donnell, and various others. They close with "hokum" comedy.

Of Arnold we know little. He appears to the writer to be a capable comedian, but is trying to ad lib, and we do not think he has the ability. Smith is a top-notch light-comedian and juvenile, has appearance, class, and ability. He does not belong in the act as it stands today. Musical comedy is his place. What the act needs most of all is some comedy material of a sure fire sort, and work. It should whip around into a good number four act if new and real funny bits are added here and there, and efforts made to perfect the offering. It has chances for the better time, if carefully watched and built up. At present, it is fit only for the time it is playing.

S. K.

NEW CONTROL FOR NEPTUNE BEACH

ALAMEDA, Cal., March 21.—Neptune Beach will open its new season on March 26. Senator R. C. Strehlow, of Omaha, has purchased the entire control of the big amusement park and it will be operated this summer on very broad and extensive lines. Free attractions and special events will be inaugurated throughout the season.

LONDON CIRCUS STARTS

LANCASTER, Mo., March 21.—A long trainload of fully equipped circus cars left Lancaster March 16 for Kansas City and thence over the Santa Fe for Albuquerque, N. M. It was the "Howe's Great London Circus," and "Van Amberg's Trained Wild Animal Show," which was booked to open in Albuquerque for the season on March 26.

The show is one belonging to a newly formed circus syndicate of New York and is a consolidation of Yankee Robinson's Shows and the Howe's Great London Shows. The syndicate that is putting out this combination owns the following circus organizations: Sells-Floto Shows, Wallace's Big Shows, The John Robinson Shows, Yankee Robinson Shows, Howe's Great London Shows and several smaller organizations.

The syndicate had all of these shows except the Yankee Robinson bought last fall. It was necessary for Bill Hall, of Lancaster circus fame, to buy this one, which he did at the close of the circus season last fall. He had it brought to Lancaster and placed in winter quarters at Hall's Barns, where it was gotten ready for a trip to the Pacific coast. The circus, which left here, is under the management of Dave Creen, old time show man.

Mr. Hall furnished quite a number of the animals which the show has taken with it. A list of the animals with the circus follows: 120 gray horses, several dozen shetland ponies, 8 elephants, 6 camels, 8 bears, 12 tigers, 6 panthers, 2 buffalos and a number of smaller ones, including wolves, monkeys and the like.

The show's personnel consists of 450 people. After stopping three times enroute to feed the first show will be staged at Albuquerque on March 26.

While getting things lined up in this city, a stubborn buffalo got loose and roamed the streets of Lancaster at will for two hours, creating considerable excitement among the populace. He was finally prevailed upon to go back to headquarters. In addition to helping get this big show on its way, Bill Hall has shipped within the past ten days nearly 500 horses to eastern markets.

HELEN TARR

FEATURED PRIMA DONNA SAM HOWE'S JOLLITIES OF 1920

COLUMBIA, THIS WEEK

EMPIRE, BROOKLYN, NEXT WEEK

ARTHUR MAYER

Next season under management of I. H. HERK

Just spent two of the most pleasant seasons with Abe Reynolds and Associates.

The Hebrew Man

JACK VAN

WITH JACK REID'S RECORD BREAKERS

PRIMA DONNA

Dorothy Barnes

WITH RUBEN BERNSTEIN'S FOLLIES OF PLEASURE

PRIMA DONNA

BETTY MOORE

WITH IRONS AND CLAMAGES NAUGHTY NAUGHTY

BURLESQUE REVIEWS

"GIRLS FROM THE FOLLIES" AT THE STAR IS BRIGHT AND PLEASING

The "Girls from the Follies," featuring Fred Binder, in a book called "Here and There," proved a real good entertainment last Thursday night at Joyce's Star Theatre, in Brooklyn. It's a clean show and is fast. The comedy is good and well taken care of and Strouse and Franklyn have given us a prize package in a new soubrette called Mae Kennis.

The show is well equipped in scenery and pretty costumes.

The comedy part is taken care of by two fast comedians, Binder and Billy Kelly. The former, a wop doing Hebrew, and Kelly doing Irish. The both are not alone humorous but fast and good tumblers.

Billy Walsh is doing straight and does it well, but we have seen him better in the past doing a "hick" straight, in which he is in a class by himself.

Lew Howard is the character man and does well in all he attempts.

J. Theo. Murphy is in several scenes, doing bits. Murphy was well known in burlesque a few years back as a comedian, but gave it up to enter another business, but still likes to get out and do a bit now and then, and still can make them laugh.

Like a clean-cut diamond, Mae Kennis stands out from the other women. This young lady is the soubrette and as good a one as we have seen at the Star in many a day. She is a little brunette, with snappy eyes, good looks, winning personality and youth, that are so essential to a successful girl in the show business. She also has a neat figure and wears pretty clothes. Miss Kennis has a clever way of putting a number over and does just enough dancing to make one wish for more.

Lucian Arnold is the ingenue. Miss Arnold had her share of numbers and was in several of the scenes. She displayed pretty costumes.

Mabel White is the prima donna. Miss White seems to take her part rather serious for a person in burlesque and evidently finds it difficult to smile. If she made a study of this she might find her numbers getting better results.

The "hold up" bit pleased as it was given by Binder, Kelly and Walsh.

The "arrest" bit was worked up well by Binder, Kelly, Howard and the Misses Kennis and Arnold.

The "dope" bit was well acted by Walsh doing the "dope," with Binder and Kelly injecting the comedy lines.

Miss Kennis, in a specialty in one, was a big hit. She offered three different types of songs, making a change of costume with each, which is unusual. Her costumes, especially her first, were beautiful.

Binder and Kelly worked up a lot of comedy in the slave market, assisted by Walsh, Howard and Murphy. This scene ended with the "give it to me" bit, with Binder, Kelly, Howard and Miss Kennis doing it.

The "cabinet" bit is given again this year and proved a success. Binder, Kelly, Walsh, Murphy and a pretty young lady in the chorus were in it.

In the cabaret scene, in the last act, singing specialties were offered by Miss White and Walsh, followed by the "three times three makes ten" bit, done by Binder, Walsh, Kelly and Miss Arnold. They got a lot of comedy out of it.

The "table" bit proved amusing, with Walsh and Miss Kennis at one table, and Kelly and Miss White at the other. Binder was the waiter.

The "meow," a cat number, was one of the musical hits of the program. It was given by Miss Kennis, assisted by the chorus. It is a novelty and away from the usual run. Miss Kennis was real cute and did the number in a dainty way.

A big hit was a comedy musical act offered by Binder, playing the guitar, Kelly the fife, and Howard on an instrument of his own. He played a mouth organ attached to a wash board which had a tin pan attached. He made a lot of noise with the affair and the act was repeatedly enjoyed. Later he came with a home-made wash tub and a long stick with a cord. He played this and got a tune out of it. The other boys played well. The act was the biggest comedy hit of the show and it was something out of the ordinary.

Binder, Kelly, Walsh and Howard then followed in a knock-about comedy singing quartet bit, that offered plenty of comedy. It's too bad these two big comedy scenes are so close together. They should be placed a little different in the show.

This year's "Girls from the Follies" is the best we have seen in a long time. It's a fine laughing show.

SIGN FOR COHAN SHOW

Harry Coleman and Belle Hart closed with "Kissing Time" in Chicago last Saturday and will start rehearsing with George M. Cohan's new show Thursday.

KAHN'S UNION SQ. SHOW, FULL OF COMEDY, IS ENTERTAINING

A very pleasing entertainment was enjoyed by a large-sized house at Kahn's Union Square last Wednesday night. It was not alone a fine comedy offering, but the musical program was most enjoyable. The numbers were out of the ordinary that Producer Solly Fields staged and the girls in the chorus, a pretty lot, did credit to themselves working in them.

Tom Howard produced the book, the first part of which is called "The Wizard of the Nile," and the burlesque, "Sea Breeze Inn." Both were well fortified with fine comedy.

Howard was a telegraph messenger boy in the first part and was surely funny.

Joe Rose, as a chef first, and later as a magician, was very amusing.

Joe Lyons handled the "straight" cleverly, and Eddie Welch, the characters. Harriett Nolan and Helen Adair shared the prima donna honors, while Margie Pennette took care of her numbers in the ingenue role.

Laura Houston and Hattie Beall, the soubrettes, handle the fast numbers, and Helen Daly was well received in what she did.

At the house party, in which Helen Adair was the hostess, the principals offered specialties while the chorus was seated on either side of the stage.

Miss Beall offered a pretty Spanish dance, which was followed by Lyons and Miss Nolan in a singing specialty of one number. They rendered it well, harmonizing sweetly.

Welch then offered a comedy song, putting it over nicely.

Miss Daly was next, singing a classic number, exceptionally well and she was awarded a big hand for her endeavors.

Howard and Rose followed, Rose as a magician and Howard, his assistant. Rose did a number of tricks which Howard exposed later. Between the two they kept the audience in one continuous laugh all the time they were on. They carried this line of work all through the first part, interrupted here and there by a number offered by one of the principals, assisted by the chorus.

Kahn offered some newly painted scenery, in bright attractive colors and he also had pretty lighting effects.

The audience seemed to like the show, which was clean and full of comedy.

SID.

DRESSHOUSE BUYS BUNGALOW

George Dresselhouse, private secretary to Rud Hynicka, purchased a bungalow at Greenlawn, L. I., last week near Jess Burns' home, where he and his family will live during the summer.

AMERICAN DROPS ASBURY

Commencing next week with Barney Gerard's "Some Show," the American Circuit shows will discontinue playing Asbury Park, but instead will play Long Branch, Monday and Tuesday.

EARL SHEEHAN IN HOSPITAL

BUFFALO, N. Y., March 17.—Earl Sheehan of the "Cabaret Girls" is in a local hospital where he is to be operated on for rheumatism.

RUTH ROSEMOND RE-ENGAGED

Ruth Rosemond, ingenue, has re-signed with James E. Cooper for next season. She is with "Folly Town" this season.

BELLE COSTELLO CLOSES

Belle Costello closed with the "Big Sensation" at the Empire, Hoboken, Sunday. She is to undergo an operation.

BEN BARD SIGNS WITH SHUBERTS

Ben Bard, of the "Powder Puff Revue," has signed with the Shuberts for the new Winter Garden show.

LEON WITH "SWEET SWEETIES"

Geo. Leon, this season with the "Maids of America," will be with Billy Vail's "Sweet Sweeties" next season.

JOIN "TITTLE TATTLE" CO.

The Four American Beauties have joined the "Tittle Tattle" Company for the remainder of the season.

RUTH SPELLMAN OPENS

Ruth Spellman opened as ingenue of the "Grown-Up Babies" in Hoboken Sunday.

RE-TRANSLATED OPERA SHOWN

PARIS, March 19.—The Gaite Lyrique is housing "Nelly," an operetta in three acts by Jacques Bousquet and Henri Falk, with music by Marcel Lattes. The piece was first produced in England by Charles B. Cochran, under the name of "Maggie." The authors of the play found that the adaptation into English which was made by Fred Thompson was better than the original and the present version at the Gaite is a retranslation of the English version into the French.

WILKIE BARD FOR AFRICA

LONDON, Eng., March 19.—Wilkie Bard, veteran entertainer, is to sail for South Africa at the end of this month. Two acts that sailed recently for South Africa are, Takio, and Koma Namba.

FINED FOR "PROP" GAT

LONDON, Eng., March 11.—For not having a permit to use a six-shot revolver as a "prop," Fuller Allen, general manager of the George Edwardes Company, playing "A Southern Maid," was fined ten shillings by the local magistrate. The play is appearing at the Royal and Opera House, in Barrow.

CARR FOR MOSS EMPIRES

LONDON, March 14.—Alexander Carr, the American comedian, began a tour of the Moss Empires at Leeds, last Monday, in a one-act play, written by himself, entitled "An April Shower." He will open at the Stratford Empire in London in the early part of April.

Carr has met with much success in this country in his clever act.

MATT KOLB

PRODUCER NATIONAL WINTER GARDEN

P. C. A.

P. C. A.

MANAGERS, PRODUCERS AND AGENTS:

The above letters stand for everything in show business. They are the keynote of success, and a performer or show who has all three of them is sure a success. You have the chance now to sign up a team, juvenile and ingenue, who have all three of these requisites and therefore are a necessity for a successful production. You want new faces and young people in your casts so it would pay you to look over a team that has these qualifications—Personality—Class and Ability. Get in touch with us.

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MAE DIX

SOUBRETTE

BARNEY GERARD'S SOME SHOW

"YANKEE" FILM SCORES

The possibilities of "A Connecticut Yankee in the Court of King Arthur," have been mentioned as exceptionally good for motion picture production. After seeing the film, which is now at the Selwyn Theatre, it must be said that the Fox Film Corporation haven't overlooked any, in putting forth this classic of Mark Twain's. A few changes have been made, such as having the Yankee a rich society young man, instead of a factory hand, but that can be forgiven because of the manner in which it has been done.

It certainly is doubtful whether Mark Twain, were he alive today, would recognize any of the slang used in titles, which has been "modernized." Of these titles, there is a flood—in fact, it might even be said that these very titles are the punch of the production. Undoubtedly, such an amount of titles in a film would ordinarily become boring, but all of those used in this production are so very clever, and their presence is a decided asset.

As to the production itself—it couldn't have been done better. The direction is excellent, the photography exceptionally good, and the cast par-excellence. Harry C. Meyers, who is the "Yank," and who is said to be a graduate of the "slapstick" school (of which this production is really a higher grade—has a wonderful screen personality that likens him to Fairbanks. Pauline Stark is lovable as the leading lady, and others who certainly deserve commendation are William V. Mong, as Merlin, and Rosemary Theby as Queen Morgan Le Fay.

1920 BIG YEAR FOR FAMOUS

The Famous Players-Lasky Corporation enjoyed one of the biggest years in motion picture history during 1920. Operating profits were nearly double those of the preceding year and net profits were higher than those of 1919 by approximately 40 per cent. According to the annual report the operating profits of \$7,826,159 are an increase of \$3,693,174 over 1919.

Net profits after Federal taxes and preferred dividends were \$4,596,129, equivalent to \$21.77 a share earned on the 208,403 shares of common stock of no par value issued. In 1919 net profits were \$3,066,319, or the equivalent of \$15.36 a share on the 199,403 shares outstanding.

REALCRAFT TO DISTRIBUTE

The Realcraft Pictures Corporation intends to enter the feature picture distributing field. The company, in the past has devoted its efforts to the production and distribution of short subjects, but under the new plan, two feature units will be organized, the first of which will be released during the latter part of April. The short subject program will be continued, two additional comedy units to make their appearance before May 1. Realcraft recently opened two additional exchanges of its own, and will have ten exchanges in all when the features are ready for distribution.

OPERA STAR IN STOCK

SAN FRANCISCO, March 14.—Alice Gentle commenced her ten weeks' contract as dramatic stock star at "The MacArthur Theatre" (formerly Ye Liberty), Oakland. Her opening bill saw her on March 11th, in the role of "Juanita," in "The Rose of The Rancho." She was supported by Walter Richardson, Claribel Fontaine, Jerome Sheldon, Louis Morrison, John G. Fee, Hugh Metcalf, Blanche Douglas, Marie Dunkle, Paul Smith and Hugh Knox. Popular prices with \$1.00 top will prevail.

FILM CENSORS GET RAISE

QUEBEC, Can., March 21.—A resolution recently passed by the Assembly fixed the salaries of the members of the Provincial Board of Moving Picture Censors as follows: R. De Sales, a French Marquis, chairman, will receive \$1600 per year; J. C. McDiarmid and C. Carroll, his two associates, will receive \$1200 each. Previous to these appointments, Dr. Lemieux, sheriff of Montreal, serving as chairman, received \$1000, and George Maxwell Sinn and M. J. Walsh, associates, \$600 each.

FILM TRUCE IS OFF

The truce which had been declared between Dr. Wilbur F. Crafts, superintendent of the National Reform Bureau, and William A. Brady, president of the National Association of Motion Picture Producers, in the war for better moving pictures, was declared broken by the latter following an exchange of telegrams in which Mr. Brady accused Dr. Crafts of making public views concerning the Federal censorship, which he advocated, in violation of an agreement which had been reached at a conference between the two some time ago.

Mr. Brady declared that though the producers were willing to conform with certain standards advocated by the Reform Bureau time was necessary before they could be brought about. Dr. Crafts, he declared, was unwilling to wait until the producers had proven that they would observe the faith and had gone ahead with his advocacy of Federal control, a thing to which the producers were unalterably opposed.

SCHONSTADT GETS ANOTHER

CHICAGO, Ill., March 14.—H. Schonstadt & Sons, who now operate seven vaudeville-movie houses throughout the city, have just purchased the ninety-nine year lease at the northwest corner of Forty-third street and Ellis Avenue, which consists of twelve flats, nine stores, fifteen offices and the Shakespeare theatre, a 1,000 seat vaudeville house.

The price in the transaction was not stated but is understood to be approximately \$150,000, subject to a first mortgage of \$60,000 and a second of \$55,000. The present lease on the playhouse expires May 1, 1922, when the new lessees will add it to their chain of theatres, which includes the Atlantic, Boulevard, Halffield, Archer, Brighton and two smaller outlying theatres.

POPE SANCTIONS BIBLE FILM

ROME, March 19.—The Pope has given his sanction for the showing of a Bible film which has recently been completed here and which for a time, according to the press, seemed to fall under the ban of the church and would therefore not be exhibited. Reports to this effect, however, were shown to be ungrounded when the Vatican openly announced its approval, giving its reason therefor, that through its influence much of the harm caused by films which catered to the sensational and the immoral would be undone. It has already been witnessed by great crowds and following its season at Rome the film will be sent for exhibition over Europe.

THE OAKLEY THEATRE SOLD

CHICAGO, Ill., March 14.—The Oakley Theatre, at 2320 West Chicago Avenue, corner of Oakley Avenue, has been sold by the Flower and Meyer Amusement Company to Salo Auerbach. The sellers are abandoning show business. The house will be reopened by the new management after it has been renovated and redecorated. It will be devoted to a policy of vaudeville and motion pictures.

PLYMOUTH GETS MRS. REID'S PICTURE

The Plymouth Film Company has acquired the world rights to "Everywoman's Problem," featuring Mrs. Wallace Reid, wife of the movie idol, and will sell the film on the State rights plan. It is a five reel feature.

FOX HAS NEW STAR

The latest to join the ranks of film stars is Betty Blythe, who will make her debut as one, in the William Fox production of "The Queen of Sheba," which opens at the Lyric on April 10. She was a show-girl on Broadway two years ago.

CAPITOL HAS FOREIGN FILM

The Capitol Theatre, which broke all its records with the German-made film "Passion," will present another foreign production during the week of April 3, called "The Cabinet of Dr. Caligari." The film was produced in Italy.

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FILM FLASHES

Marc Robbins, formerly with Metro, is now writing scenarios at Universal City, on Lucien Hubbard's staff. He is working on "Human Hearts."

The third annual ball of the Motion Picture Directors' Association will be held in the Gold Room of the Astor on April 3.

Roland Young, star of "Rollo's Wild Out," will start on his first motion picture this week, which is a scenario written by Ouida Bergere.

Gertrude Atherton has completed a novelization of her scenario, "Don't Neglect Your Wife."

Clara Kimball Young has just completed "Straight from Paris." Those in the cast in addition to Miss Young are Thomas Jefferson, Bertram Grassby, Clarissa Selwynne, William Carleton, Betty Francisco, and Girard Alexander.

Jack Roseleigh is confined to his home with an attack of the quinsy. He plays the lead in Hunter's production of "The Light in the Clearing," a screened adaption from Irving Bachelier's novel.

Phil L. Ryan, former sales manager of the Associated Exhibitors, is now manager of Franchises.

The Harry Levey Service Corporation is about to release scientific subjects under the title of "Science and Invention in Film." The first will be an animated picture showing the cross section of lower Manhattan; with its network of tubes and tunnels, with trains in operation.

John Costello and Robert Warwick have opened offices in San Diego, Cal., where they will conduct classes in photoplay writing and scenario building.

Anetha Getwell, who won the beauty prize contest in which 50,000 women participated, and who was finally selected by Mary Pickford. Howard Chandler Christy and others, will make her motion picture debut under the banner of the Pantheon Pictures Corporation, whose studios are located at Port Henry, N. Y.

Harry O'Higgins, author of "The Dummy," "The Argyle Case," and "The Hiring Line," has accepted a post with the Realart corporation, and will in future write for the screen.

Ethel Clayton will shortly sail for London, England, where she will enact the title role of a Paramount production. Local color is the motif of the trip.

Dan B. Lederman accompanied by his wife, has sailed for Rio de Janeiro, Brazil, to assume the management of the South American office of the Universal Film corporation. He has been with the company for more than ten years.

The Chestnut Street Opera House, Philadelphia, Pa., has been leased for an indefinite period beginning about May 15 for an extended engagement of "Dream City," the latest Griffith production. A large orchestra will be engaged.

Louise Brunning, now supporting Eugene O'Brien in "Worlds Apart," has signed a contract to play the lead in an Oliver Curwood story, which will be released by First National.

Ouida Bergere, in private life Mrs. George Fitzmaurice, author of the last four Fitzmaurice specials, is now engaged in adapting the next Fitzmaurice special, "Peter Ibbetson," and will soon have in readiness the first story that Mae Murray and Robert Leonard are preparing for their new contract with Associated Exhibitors.

Charles Maigne, director of the Maigne productions of "The Kentuckians," and the last Alice Brady picture, "The Tower," has moved to New York.

Clara Horton, who is but sixteen years of age, plays opposite Charles Ray in his latest picture, "Nineteen and Phyllis."

Charles Chaplin will make three more short pictures for the First National company, following which he will make only five-reel pictures.

Madeline Chase was married in Boston last week to Philip Bailey, the cameraman who "shot" her when she was making "One Flight Down."

James A. N. Scherer, formerly president of the California Institute of Technology, has finished "Tall Timbers," his first motion picture for the Famous Players-Lasky corporation. Wallace Reid will be featured.

Pauline Frederick has made emphatic denial to the report that she was about to be married to J. Allen Boone, Western representative of Robertson-Cole.

Julius Cahn--Gus Hill

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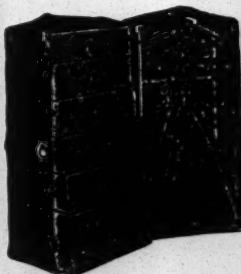
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Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

Harry Carey and his wife, Olive Fuller Golden, were remarried last week in California. The first marriage occurred in 1920, prior to the time the courts declared final Carey's divorce from a previous mate. This necessitated remarriage to the former Miss Golden, to make the event legal.

Elaine Hammerstein has recovered from her recent illness and is ready to start work on "Handcuffs or Kisses," the new Selznick picture.

Queen Marie, of Roumania, the most beautiful queen in Europe, will take part in the making of motion pictures in Los Angeles next October, when she will supervise the filming of her literary works, which will be directed by Lois Weber.

A Northern California branch of the Motion Picture Theatre Owners of America, has been established at 120 Golden street, San Francisco, Cal.

Margaret Sousa, a relative of the famous bandmaster, has been engaged to appear in "Lest We Forget," which is to be produced by A. D. V. Storey. Miss Sousa will be supported by Kenneth Carson, Jack Costello, Evelyn Kent, Lou Conway and Marguerite Wagner.

First prints of Fox's "Queen of Sheba" have arrived from California. Reports state that 3,500 people participated in the production, while the animal aggregation includes horses, camels, donkeys, dogs, etc. Thirty-one chariots and 150 tents were employed during the screening of the play.

Florence Vidor will be featured in Thos. Ince's "Beau Revel," by Joseph Vance, scenariorized by Luther Reed. Lewis Stone and Lloyd Hughes are also in the cast.

Grace Darling, in "Everyman's Price," is about to be released by the J. W. Film Corporation.

Ivy Duke and Guy Newall, in "The Garden of Resurrection," is a new Stoll Film production. It is being distributed by Pathe.

Mary Pickford's latest picture will be entitled "Through the Back Door," in which a number of children will be featured.

Fred Niblo will direct Douglas Fairbanks in his latest United Artists' release, "The Three Musketeers."

Richard Dix has signed a two-year contract with the Goldwyn Film Corporation. He will be a member of Goldwyn's stock company.

Myron Selznick has purchased two new stories for Owen Moore productions.

Winifred Westover has been engaged by Selznick pictures to support Eugene O'Brien in his latest picture production.

Conway Tearle has begun work on his forthcoming Selznick picture, "The Man of Stone." Henry Kolker will direct.

Mary Pickford and Douglas Fairbanks left this week for Mexico? where they will spend a short vacation.

Henrietta Crossman is spending a quiet vacation in Los Angeles. In private life she is the wife of Major Maurice Campbell, the director.

Alfred E. Green and Jack Pickford are directing Mary Pickford in her latest production, "Little Lord Fauntleroy."

Moe Strelmer has been appointed sales manager of the United Artists New York Exchange.

Anita Loos returned from Atlantic City last week with all five reels of titles ready for incorporation in "Red-Hot Romance," which her husband, John Emerson, is cutting.

Sigmund Lubin, pioneer motion picture producer and his daughter, wife of Ira M. Lowry, director-general of the Betzwood Film Company, have left for Germany, for a series of conferences with the leading motion picture producers of Europe. The purpose is to bring about the production of films abroad which will be adaptable to the needs in this country.

Lillian Gish will be featured as Marguerite, in the filmed version of "Faust," which will be directed by D. W. Griffith in the near future.

Norma and Constance Talmadge have contracted with Lucien Lelong, a couturiere of Paris, whereby Lelong is to furnish them with several models a year of evening and day gowns.

Beatrice Joy, of Goldwyn, and Jack Gilbert, the juvenile, are engaged to marry.

Kathleen Norris, who has written a number of short stories, has signed to write original scenarios for the Goldwyn company.

LOOKING FOR WRITERS

Charles Dillingham has made a rule in connection with his various productions that the various members of his companies are to be allowed to introduce songs of their own compositions in his attractions. The announcement that he intended to give the songwriting members of his shows a chance to have their songs sung followed the experience of Dorothy Clark, who does a specialty in the Fred Stone show.

She submitted a song written by herself and Arthur Swanstrom called "I Don't Belong on a Farm," now being sung by Stone and Teresa Valerio in the first act. Recently the Duncan Sisters, who sing several songs interpolated a number of their own. So great was the success of these two added numbers that when R. H. Burnside decided last week that Fred Stone's "Bad Man" dance was sufficiently developed for a place in "Tip-Top," Jean Ford, assistant stage manager of the "Tip-Top" company, was permitted to try his hand on a musical setting for the new dance, with lyrics written by Anne Caldwell entitled "I'm a Bad, Bad Man."

JAZZ DISPLACING OLD LEADERS

The big vogue of the modern jazz tunes and the demand for players and orchestra leaders that are clever at this particular style of composition has forced many an old-time leader and orchestra player out of the business entirely.

The old style orchestra leader or musician, for some reason, seems unable to grasp the peculiar rhythm of the jazz tunes, and for that reason has lost his place in the field of music, at least for the time being.

Cases where well-known musicians of the old school have been forced to abandon their musical work entirely due to their inability to play and conduct the jazz tunes are all too common, and the big musical unions are anxiously looking about for some means of relief.

ROCKETT FILMS FLYING

With two completed and five to go the Rockett Film Corporation are among the busiest producers in the motion picture industry. Their first picture, "The Truant Husband," has been three months on the road; their second, "Keeping Up with Lizzie," is in the final stage of editing, and the third is being lined up for casting by Production Manager Will M. Ritchey.

COVENT GARDEN DARK

LONDON, March 20.—It has been decided by the Royal Opera Syndicate not to give a season at the Covent Garden this spring. This is said to be owing to the higher salaries demanded by the orchestra musicians, and certain rules set by the musicians' unions.

KELLERMAN TO TOUR AUSTRALIA

SAN FRANCISCO, Cal., March 21.—At the completion of her engagement over the Orpheum Circuit, Annette Kellerman will come to the Coast and spend two weeks at San Francisco. She leaves here on May 2 to take up her circuit in Australia.

REPLACING "THE ACTOR"

LONDON, March 19.—The "Actor," the organ of the Actors' Association, is to be replaced, it is announced in the current issue, by a fortnightly journal which will be distributed free to all paid-up members.

ABBOTT OUT OF KREY'S

George Abbott, who for several years has been connected with the Krey Music Co. of Boston, acting in the capacity of treasurer and general manager, has resigned. E. F. Waters succeeds him.

ALLEN TO OPEN APRIL 30th

MONTREAL, Canada, March 19.—The Allen Theatre with a seating capacity of 3,000, which is now nearing completion, will open April 30. George Rotsky will manage it.

RELEASE TWO-REEL WESTERNERS

The C. B. C. Film Sales Corporation has contracted with C. Edward Hatton for the production of twenty-six two-reel Western pictures. The company announces that henceforth its Star Ranch Western series, under which general subject title it has been releasing one two-reel Western every two weeks, will be devoted exclusively to the release of these Hatton pictures, two of them being released each month. Two prints of new pictures produced by Mr. Hatton have just been received at the C. B. C. offices from the Coast, and the first of these, under the title, "Pirates of the West," is to be released shortly.

STORRS BUYS THE METROPOLIS

The Metropolis Theatre in the Bronx, New York City, has been purchased by Frank V. Storrs, who owns and operates a chain of theatres in New Jersey, Ohio and other States. The house has a seating capacity of 1,600, and will be used for motion pictures. The theatre will be thoroughly renovated, and the new owner will take possession two years hence. Henry Rosenberg was the former owner. The Metropolis was the first theatre built in the Bronx.

EXTRA MATINEES AT GARRICK

LONDON, Eng., March 19.—Leon M. Lion has instituted at the Garrick a series of special matinees of "The Muddler," a play by Arthur M. Dale, to be played on Mondays, Tuesdays, Wednesdays and Fridays, by arrangement with Charles Widdemore. In the cast of the piece are, Charles Widdemore, Arthur Helmore, William Burdell, Martin Walker, Nadine March, Peggy Mortimer, and Jessie Bateman.

TREASURER'S CAR WRECKED

SPRINGFIELD, Mass., March 21.—Warren Harris, treasurer of the Majestic Theatre, of this city, recently purchased an automobile. While the car was parked in front of the theatre last week, a street car ran into the machine and wrecked it. Mr. Harris, it appears, did not have his auto insured, for the report of the accident stated that he will be an "easy prospective buyer for an insurance policy."

GERARD AND DAUNT TOURING

LONDON, Eng., March 18.—Gerard and Daunt have organized their 1921 tour, and will present among their repertory "The K. C." "Dying to Live," and "Cupid in Hospital." In the company will be Marie Dix, Altona Stafford, Pauline Parry, Rex Gerard, William Daunt, Cecil A. Pearce, and Fred Owen. The tour will include Plymouth, Douglas, Brighton, Southsea and Rhyl.

NEW IDEA FOR "HAMLET"

LONDON, Eng., March 19.—A new idea in the presentation of Shakespearean plays has been introduced at the "Old Vic," where "Hamlet" is being presented with a different player in the title role each alternating week. The players who are alternating are Ernest Milton and Rupert Harvey.

LAUDER MAY NOT CLOSE YET

LONDON, Eng., March 19.—The Harry Lauder season at the Palace is scheduled to come to an end on March 26, but if arrangements can be concluded satisfactorily, the run will continue for several weeks more.

SILVER IN ATLANTIC CITY

Max Silver, manager of the Charles K. Harris house, spent the week-end in Atlantic City, placing the new Harris songs with the many singers, as well as the orchestras at the resort.

EPSTEIN AT NEW CAPITOL

LITTLE ROCK, Ark.—Phil Epstein, leader of the orchestra at the Kempner theatre here has resigned to accept a similar post at the New Capitol.

COHAN ACQUIRES NEW FARCE

George M. Cohan will produce in the near future a new farce-comedy by Harold Stetson, an eighteen year old author, called "Husbands and Wives."

SCREEN CONTEST ON

To assist those ambitious to act on the screen, a contest is now under way in Missoula, Montana, under auspices of the Northwest Theatres Company, owners of the Empress, Liberty and Bijou Theatres. Many young women are participating in the contest, which will be the means of giving the lucky winners the first step in the ladder leading to a possible career in the silent drama.

The co-operation of Metro Pictures Corporation has been obtained, and the winners will not only be sent to Los Angeles and given a thorough schooling in photography acting at the Norcross School of Acting, under competent teachers, or a course in scenario writing, but will be granted a screen test by a director, in the Metro Studios at Hollywood, to ascertain their abilities and possibilities.

This contest opened Monday morning, February 28, to extend for a period of seven weeks, closing Saturday night, April 16, when the winners of awards will be decided by their accredited votes, represented by the sale of convenient form of combination admission ticket books. Each book purchased represents a certain number of votes, a sliding scale basis having been arranged to cover three periods of the contest. In addition, special ballots, good for 50,000 extra votes, are issued on every "club" of \$20 turned in.

The awards are as follows: First prize includes a return trip to Los Angeles and return in company with the winner's mother, big sister, guardian or girl friend. All expenses and entertainment are paid and the choice offered of a course of photography acting at the Norcross School of Acting or one in scenario writing by the Palmer Photoplay Corporation, followed by entrance to the Metro Studio for a screen test.

Second prize is identical with the first, the only difference being that should the winners decide to forego the trip, they have the option of accepting \$1,000 and \$500, respectively, in cash. The third award is \$250, the fourth \$150, the fifth \$100, the sixth \$50. For active contestants remaining in the contest until its close \$300 will be distributed in the form of cash commissions of ten per cent of the total amount turned in. In case of tie, an award of identical value will be given each tying contestant.

REANDEAN PUTS ON ANOTHER

LONDON, Eng., March 18.—Reandean produced last week at the St. Martins a new play entitled "A Bill for Divorcement," by Clemence Dane. The play replaced "The Wonderful Visit" at the theatre.

SECOND-HAND ARMY TRUNKS

Sizes 38 length, 20 width, 14 height, priced \$6. 30 length, 17 width, 13 height, priced \$5. Wooden canvas commercial trunks, regular sizes, priced \$8. Commercial and theatrical fibre trunks, second-hand, all makes. No list. State exactly what you want. Have new second-hand wardrobe trunks. Cash with order. J. COHEN, 50 Chrystie Street, New York.

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THEATRE ON "UNFAIR LIST"

OTTAWA, Ontario, March 21.—The Capital Theatre, being erected in this city, has been placed upon the "unfair list" by the Building Trades Council. The disagreement lies in the unwillingness of the construction company which is putting up the theatre to pay the wages demanded by the various trades in Ottawa.

The construction company has displayed its willingness to pay the rates demanded by the steel workers only. Work on the theatre will not proceed, however, as several non-union laborers are now engaged in cleaning out the place in preparation for the steel workers, but these, due to the fact that the construction company is employing non-union labor, will not undertake the work. A serious tie-up will result unless some agreement is speedily reached.

"KRAUSEMEYER" ON ONE NIGHTERS

"Krausemeyer's Alley" is playing one-night stands with success. The show opened early last August and will continue to May. At Ogdensburg, N. Y., last Saturday, the show played to S. R. O. and while at Booneville, Lowville, Potsdam, Massena, Malone and other New York State points, the attraction pulled well. Next season the show will play all the New England points.

"GRUMPY" TO BE REVIVED

LONDON, Eng., March 19.—"Lord Richard in the Pantry" closes here tonight, at the Criterion. On March 26 Cyril Maude will appear in a revival of "Grumpy" at the same theatre.

C. P. P. A. HOLDS CONFERENCE

LONDON, March 21.—The annual general meeting of the Concert Party Proprietors' Assn., will be held here on Tuesday, March 22nd.

NOTICE!!!

On and After Sunday

MARCH 6th

YE LIBERTY

Playhouse, Oakland, Cal.

WILL BE NAMED

THE
MacARTHUR
THEATRE

VAUDEVILLE BILLS:

(Continued from Page 23)

SAN FRANCISCO

Pantages—Apple Blossom Time—The Gaudschbids—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Corelli's Circus.

OAKLAND

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrowars.

LOS ANGELES

Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Abn & Beck—Downing & Davis—George Hamid Troupe.

SAN DIEGO

Pantages—Roatina & Baylett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

LONG BEACH

Pantages—The McIntyres—Beck & Stone—Countess Verona—Claire Vincent & Co.—The Novello Bros.—The Borasini Troupe.

SALT LAKE CITY

Pantages—Melnotte Duo—Redmond & Wells—Baldwin, Blair & Co.—Dell Frolics—Howard & Ross—4 Bell Hops.

OGDEN

Pantages—Sidney & Townley—3 Sons of Jazz—Salvation Molly—Maude Earle Co.—The Pals—3

DENVER

Pantages—Girls of Altitude—Dorothy Lewis—Chase & Le Tour—Imperial Quintette—Rowland & Meehan—Nemo's Japs.

POLI CIRCUIT

BRIDGEPORT

(First Half)—Celeste & Crane—Kaufman & Lillian—Melody Garden—Sharkey, Roth & Witt—Four Mellors. (Second Half)—Evelin De Lyons Co.—Carl & Inez—Creedon & Davis—20th Century Revue.

Plaza (First Half)—Australian Deloss—Cleo & Thomas—Pauli & Dehaven—Resista. (Second Half)—John LeClair—Pauline Fielding Trio—Mack & Stanton—Marshall & Ragpickers.

HARTFORD

Palace (First Half)—Thames Bros.—Robinson & Savoy—Earle & Sunshine—Mack & Stanton—Little Devils. (Second Half)—Lew Hoffman—Lambert Bros.—Bronley & Ellmore—Brice & LaGae—Taber & Green—Beginning of the World. Capital (First Half)—Elsie LaBergere—Melva Sisters—Virginia Pearson & S. Lewis—Creedon & Davis—Evelin DeLyons & Co. (Second Half)—Sawyer & Eddy—Mabel Whitman Co.—Indoor Sports—Sharkey, Roth & Witt—Melody Garden.

NEW HAVEN

Bijou (First Half)—Lew Hoffman—Lambert Bros.—Pauline Fielding Trio—Taber & Green—Dot Marshall & Ragpickers. (Second Half)—Turner & Grace—Cleo & Thomas—Earle & Sunshine—Pauli & DeHaven—Resista.

Palace (First Half)—Sawyer & Eddy—Fred & T. Hayden—Jimmy Hodges Co. (Second Half)—Thames Bros.—Melva Sisters—Jimmy Hodges Co.

SCRANTON

Poli's (First Half)—Roder & Dean—Pollard & Sisters—Howard & Gene Chase—Gautier's Toy Shop. (Second Half)—Pedrick & Devere—Joe Martini—Eddie Foy & Family—Holliday & Burns—Will & Blondy.

SPRINGFIELD

Palace (First Half)—Turner & Grace—Violet & Carlson—Carl & Inez—Goldie & Thorne—Two Little Pals. (Second Half)—Dawson, Lanigan & Cove—Col. Jack George Duo—Winifred St. Clair & Van Buren—Lyons & Yosco—Four Mellors.

WORCESTER

Poli's (First Half)—Dawson, Lanigan & Cove—Col. Jack George Duo—Fern & Maree—Lyons & Yosco—Beginning of the World. (Second Half)—Celeste & Crane—Goldie & Thorne—Five Nightingales—Fred & Tommy Hayden—Little Devils.

Plaza (First Half)—John LeClair—Bronley & Ellmore—Winifred St. Clair & Van Buren—Mabel Whitman & Co.—Lew Brice & Mildred LaGae. (Second Half)—Australian Deloss—Robinsons & Savoy—Fred & Whitehouse—Kaufman & Lillian—Two Little Pals.

WILKES-BARRE

Poli's (First Half)—Pedrick & DeVere—Joe Martini—Eddie Foy & Family—Holliday & Burns—Will & Blondy. (Second Half)—Roder & Dean—Pollard Sisters—Howard & Gene Chase—Bill & Eddie Gorman—Gautier's Toy Shop.

WATERBURY

Poli's (First Half)—Hoyt's Revue. (Second Half)—Hoyt's Revue.

B. F. KEITH'S WESTERN

BATTLE CREEK

Bijou (First Half)—Waiman & Berry—Meadowbrook Lane—Dunlay & Merrill—Kay, Hamlin & Kay. (Second Half)—Shaw & Campbell—Straight—Lew Cooper—Herman & Shirley.

BRANTFORD

Temple (First Half)—Cortez Sisters—Baxley & Porter—Dunham & O'Mally. (Second Half)—Weber & Elliott.

CRAWFORDSVILLE

Strand—Lamb's Mannikins—Maryland Singers—Harry Ellis—Bersack's Circus.

CLINTON

Capitol—Ed Jolly & Co.—Jupiter Trio. (Second Half)—Lillian Gonne—Rinehart, Murphy & Gibson—DeBourgs Sisters.

DANVILLE

Palace—Lillian Gonne—Brazilian Heiress. (Second Half)—McKowan & Brady—Holden & Harron.

FORT HURON

Majestic—Patty Reat & Bro.—Baxley & Porter—Princeton & Watson.

FORT WAYNE

Palace—Connell, Leona & Zippy—Lachman Sisters—J. Rosamond Johnson & Co.—Murray Bennett—Hackett & Delmar Revue—Jim & Marion Harkins.

FLINT

Palace (First Half)—Two La Adellas—Meryl Prince Girls—Straight—Princeton & Watson—

Dunham & O'Mally. (Second Half)—Stine Trio—Hal Springfield—Whipple Houston & Co.—Kay Hamlin & Kay.

GREEN BAY

Orpheum—Pantzer Bros.—The Fixer—Rucker & Winifred—Isabelle Jason & Band.

HAMMOND

Partheon (First Half)—Isabelle Jason & Band. (Second Half)—Lydia Barry—Aeroplane Girls.

HUNTINGTON

Huntington (First Half)—Holden & Harron. (Second Half)—Anthony.

JACKSON

Orpheum (Second Half)—Lester Raymond & Co.—Waiman & Berry—Pauline Saxon & Sister—Magic Glasses—Anderson & Gones.

KALAMAZOO

Regent—Lester Raymond & Co.—Pauline Saxon & Sister—Harry Hayden & Co.—Shaw & Campbell—Lew Cooper—Herman & Shirley.

LOGANSPORT

Colonial (First Half)—Landolf & Dohn. (Second Half)—Jim Reynolds—Brazilian Heiress.

MUSKEGON

Regent—Nora Jane & Co.—Casslin Kirk & Co.—Roy La Pearl. (Second Half)—Weber & Elliott.

MASSILLON

Grand—Carmen Ercell—Waters, Hopkins & Churchill.

MARION, OHIO

Orpheum (First Half)—Lockwood & Rush—Harrr & Kitty Sutton—Carmen Ercell. (Second Half)—Ethel Keller & Co.—Worth Wayton Four.

MIDDLETOWN, OHIO

Gordon (First Half)—Waters, Hopkins & Churchill—Helen Staples. (Second Half)—Lockwood & Rush.

OWASSO

Strand—Helm & Lockwood—Nora Jane & Co.—Murray-Richmond—Frederick & Hope Eden.

SAGINAW

Jeffer's Strand (First Half)—Whipple Houston & Co.—Anderson & Gones—Ralsonia Trio. (Second Half)—Meryl Prince Girls—Two La Dellins.

TERRE HAUTE

Liberty—Jim Reynolds—DeBourgs Sisters—Rinehart, Murphy & Gibson.

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Selbini & Grovini—Meredith & Snoozer—Byron & Halz—Butler & Parker—Sidney Phillips. (Second Half)—Doris Duncan—Jack Lavier—Geo. Demarel & Myrtle Vail—Marino & Maley—Kavanaugh Everett Co.

Lincoln—Jack Rosher—Oliver & Olp—Herschel Henlere—Yates & Reed—Dore Bros. (Second Half)—Selbini & Grovini—Four of Us—Lane & Moran.

Empress (First Half)—Willis & Harold Brown—Thebos—Guv Demarel & Myrtle Vail—Cameron & Rogers—Virginia Lee Corbin—Jack Lavier. (Second Half)—John Nelson Olms—Freddie Berrens—William Mortimer & Co.—Taylor & Frances—Virginia Lee Corbin—Ishtikawa Bros.

Loran Square (First Half)—Amaranth Sisters—Jewell & Raymond—William Mortimer & Co.—Taylor & Frances—Brosius & Brown. (Second Half)—Samaroff & Sonia—Thelma—Briscoe & Rauh—Arco Bros.

Kedzie (First Half)—Minetti & Riedl—Helm & Lockwood—Jas. Grady & Co.—Trivolo—Briscoe & Rauh—Royal Gascodenes. (Second Half)—Great Rasso—The Volunteers—Oliver & Olp—Brosius & Brown.

ATCHISON, KAS.

Orpheum (Sunday only)—Three Harmony Maids—Rawson & Claire—Green & Dean—Three Melvin Brothers.

ALTON, ILL.

Hippodrome (First Half)—Kennedy & Nelson—Will Fox & Co. (Second Half)—Sargent Bros.—Walters Wanted.

BELLEVILLE, ILL.

Washington. (First Half)—Adams & Co.—Sargent Bros.—Will Stanton & Co. (Second Half)—Ward & Dooley—James Litchester—Rubetown Follies.

BARTLESVILLE, OKLA.

Odeon (First Half)—Ferguson & Sunderland—Billy Baslow—Nellie Deonadine & Bard. (Second Half)—Hall, Welton & Redie.

BLOOMINGTON, ILL.

Majestic (First Half)—Arco Bros.—Orren & Chas. Kenna—Ruffles. (Second Half)—Chas. Kenna—Ruffles.

CEDAR RAPIDS, IA.

Majestic (First Half)—Bluns & Burt—Black & O'Donnell—Eddie Carr & Co.—Marino & Maley—Grza & Vadle—Walter Weems—Hayatake Bros. (Second Half)—Wilfred DuBois—Beck & Stillwell—The Man Hunt—Bobby Randall—Step Liveley—Ray Snow & Marina—Dore Bros.

CLINTON, IOWA

Orpheum (First Half)—Geo. & Marie Brown—Three Romanos. (Second Half)—Hamilton Walton—Walmsley & Hoeting.

CENTRALIA, ILL.

Grand—Forrest & Church—Ed & Minnie Foster—Francis Owen & Co. (Second Half)—Beatty & Evelyn—Jack Lee—Weston's Models.

CHAMPAIGN

Orpheum (First Half)—Monroe Bros.—Stanley & Birnes—O'Brien Mgr. & Prop.—Lydia Barry—Olsen & Johnson—Kavanaugh Everett Co. (Second Half)—Gosler & Lusby—Herbert Clifton—Anger & Packer.

DES MOINES, IOWA

Majestic (First Half)—Merriman Girls—Thirty Pink Toes. (Second Half)—Jack Rosher & Muff—Eddie Carr & Co.—Puesay & Powell—Six Bel-fords.

DAVENPORT

Columbia (First Half)—Wilfred Dubois—Beck & Stillwell—Step Liveley—Francis Kennedy—Ray W. Snow. (Second Half)—Hayatake Bros.—Combe & Nevins—Clark & Arcaro—Yates & Reed—Trixie Friganz—Brown, Gardner & Barnett.

DECATUR

Empress (First Half)—Four of Us—Lowry & Prince—Goaler & Lusby—Herbert Clifton—Toyama

Japs. (Second Half)—Sullivan & Mack—Meredith & Snoozer—Stanley & Birnes—O'Brien Mgr. & Prop.—Olsen & Johnson—Redford & Winchester.

EAST ST. LOUIS, ILL.

Ebber's (First Half)—Sultan—Beatty & Evelyn—Ruffles. (Second Half)—Kennedy & Wilson—Martell—Will Fox & Co.

EVANSVILLE

(Terre Haute & Evansville Split)—Sophie Kassamir & Co.—Dressler & Allen—Bradley & Ardine.

FLORENCE, KAS.

Mayflower (Thursday Only)—Paula—Stuart Girls—Haynes, Montgomery & Haynes—Lloyd & Whitehouse—Five Chaplins.

GALESBURG, ILL.

Orpheum (First Half)—O'Hara & Neeley—Bottomley Troupe. (Second Half)—Joe Melvin—Steed Septette.

GRANITE CITY, ILL.

Washington (First Half)—Walters Wanted—Jack Lee. (Second Half)—Sultan. (Sunday)—Frank Hartley.

LUTCHINSON, KAS.

New Midland (Fri. & Sat.)—Paula—Stuart Girls—Haynes, Montgomery & Haynes—Lloyd & Whitehouse—Five Chaplins.

JOLIET, ILL.

Orpheum (First Half)—Rasso & Co.—The Volunteers. (Second Half)—Burns Bros.

KANSAS CITY, MO.

Globe (First Half)—Vaggies—Allman & Nevins—Tale of Three Cities—Jack Polk—Three Alex. (Second Half)—McMahon & Wheeler—Walsh & Austin—Old Black Joeland—Bernard & Ferris—Newkirk & Payne Sisters.

KENOSHA, WIS.

Virginian (First Half)—Gus Henderson—Freed & Green—Cameron & Rogers. (Second Half)—Bert Gowdrey—Bandy Fields—Hazel Harrington & Co.—Freddie Allen—Casson & Kirk.

LINCOLN, NEB.

Liberty (First Half)—McMahon & Wheeler—Walsh & Austin—Newkirk & Payne Sisters—Bernard & Ferris—Old Black Joeland. (Second Half)—Worden Brothers—Kelly & Macey—Jack Levy & Girls—Maidie DeLong—Smith & Irman.

MADISON

Orpheum (First Half)—Garcinetti Bros.—Rosa Claire—Hazel Harrington & Co.—Leona Lamar—Lane & Moran. (Second Half)—Jewel & Raymond—Valentine Vox—Leona Lamar—Belle Montrose & Co.—Wm. Mandell & Bro.

MASON CITY, IA.

Cecil (First Half)—Gilmore & Castle—Phesay & Powell—Johnson, Baker & Johnson. (Second Half)—Will & Quinnell—Geo. & Marie Brown—Harrison, Dakin & Hogue—Four Milos.

OMAHA, NEB.

Empress (First Half)—Smith & Inman—Jack Levy & Girls—Keely & Macey—Worden Brothers. (Second Half)—Davis & Chadwick—Warwick Leich Trio—Nick Hufford—Aurora & Co.

OKMULGEE, OKLA.

Cook (First Half)—Hall, Ermine & Brice. (Second Half)—Ferguson & Sunderland—Billy Barlow—Nellie Deonadine & Band—Adler & Dunbar—James & Etta Mitchell.

PEORIA, ILL.

Orpheum (First Half)—Redford & Winchester—Combes & Nevins—The Man Hunt—Chas. Kenna—Brown, Gardner & Barnett. (Second Half)—Girls Will Be Girls—Orren & Drew—Herschel Henlere.

QUINCY, ILL.

Orpheum (First Half)—Joe Melvin—Steed Septette. (Second Half)—O'Hara & Neeley—Bottomley Troupe.

ROCKFORD

Palace (First Half)—Belle Montrose & Co.—Valentine Vox—Trixie Friganz—Ishtikawa Bros. (Second Half)—Garcinetti Bros.—Minetti & Reidl—Chas. Wilson.

RACINE, WIS.

Rialto (First Half)—Lamont & Wright—Under the Apple Tree—Charles Nelson—Wm. Mandew & Co. (Second Half)—Marie Gaspar—James Grady & Co.—Sydney Phillips—Byron & Halz.

SIOUX CITY

Orpheum—Arselma Sisters—Jack Russell & Co.—Bobby Randall—Singer's Midgets. (Second Half)—Three Romanos Sisters—Johnson, Baker & Johnson—Silver Duval & Co.—Melville & Rule—Singer's Midgets.

ST. LOUIS

Grand—Three Ankers—Challen & Keke—Fairman & Patrick—Three Blighy Girls—Fear, Baggett & Fear—Wm. Sisto—Pinched—Golden Troupe—Murray Voelk.

Columbia (First Half)—Ward & Dooley—Byrd & Alden—Rubetown Follies—Martell—Four Balmians. (Second Half)—Rooft Garden Trio—Daniels & Walters—Cameron & Rogers—Aeroplane Girls.

SPRINGFIELD

Majestic (First Half)—Samaroff & Sonia—Doris Duncan—Daniels & Walters—Anger & Packer. (Second Half)—Adonis & Co.—Lowry & Prince—Hart, Wagner & Ellis—Lydia Barry—Toyama Japs.

(Continued on Page 34)

Attractions at City Theatres

GOOD TIMES World's Biggest Show at Low-
AT THE est Prices
HIPPODROME MATINEE DAILY
Seats Selling 3 Weeks in Advance

CAPITOL

A GEORGE D. BAKER PRODUCTION
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CAPITOL GRAND ORCHESTRA
ERNO RAPEE, Conductor
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HUDSON THEATRE, West 44th St.
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"THE MEANEST
MAN IN THE WORLD"
Cast Includes
OTTO KRUGER and MARION COAKLEY

GEO. COHAN Theatre, B'way and 43d St.
Eves. 8.30; Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL
THE TAVERN
"WHAT'S ALL THE SHOOTIN' FOR"

Knickerbocker B'way, 36th St.
Eves. 8.15; Mats.
Wed. & Sat. 2.15

GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy

"MARY" ISN'T IT A
GRAND OLD NAME

ELTINGE Thea., W. 42d St. Eves. 8.45
Mats. Wed. & Sat., 2.30

A. H. WOOD Presents

"LADIES' NIGHT"
IN A TURKISH BATH

LYCEUM West 45th St. Eves. 8.30
Mats. Thurs. and Sat. 2.30

DAVID BELASCO Presents

INA CLAIRE in a New Comedy
By Avery Hopwood

THE GOLD DIGGERS

REPUBLIC W. 42d St. Eves. 8.30
Mats. Wed. and Sat.

JOHN GOLDEN Presents

GRACE LARUE & HALE HAMILTON
in a Selfish Comedy

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OLYMPIC 14th Street,
Near 3d Ave.

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Next Week—FOLLIES OF PLEASURE

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Follies of Pleasure

Next Week—KANDY KIDS
EVERY SUNDAY TWO BIG CONCERTS

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Direction—GEORGE BOTHNER

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VIOLA MAY

VERSATILE DANCING WONDER

Formerly the big hit with the Nat Nazarro, Jr., Act, recently at the Palace and other Keith houses. She is recovering from injuries received while with the act, and will be seen shortly in her own act.



SANKUS & SYLVERS

ORIGINAL FOX TROT ACROBATS
NOVELTY IDEAS OF OUR OWN

JULIUS FOXWORTH & FRANCES SMITH

DIXIELAND'S FAVORITE

Direction MARK LEVY

THE BRAMINOS

MUSICAL CLOWNS

TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE

Direction—MANDELL & ROSE

CHIEF TENDEHOA

AMERICA'S GREATEST INDIAN

Dir. AL. MAYER

MANAGERS TAKE NOTICE

ALLEN & HENRY

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HARP, GUITAR, MANDOLIN AND UKULELES.

DIR. BRUCE DUFFUS

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THE MODEL BAKER

MONDE

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Fred and Marjorie Dale

In "VARIETY A LA CARTE"

DIRECTION . . . JACK LEWIS

LE ROY BROS.

Spectacular Exponents of Equilibrism
DIRECTION J. FANER

TO VOTE ON BLUE LAWS

POMONA, Cal., March 21.—The citizens of this city will be asked to vote on April 5 on the Blue Laws, which have as their main motive the closing of all amusement enterprises in the municipality. To fight propaganda detrimental to the theatrical business, an organization has been formed under the title of the Affiliated Picture Interests, and this body will try to prove that because a certain theatre refused to turn over its auditorium last winter for church purposes, the ministers are making an effort to close the town. The three motion pictures theatres in the town are flashing slides and circular letters to offset any statement that may have been made to hurt their interests. Among these messages are those from Rupert Hughes, Peter Kyne, the Screen Writers' Guild, the Authors' League, Elmer Harris, Frank E. Woods, Montague Love, Irvin Cobb, Gertrude Atherton and other notables in the motion picture world.

It is probable that this election is called to test the pulse of the public, and if it proves in favor of the reformers, similar votes will be taken in all parts of the country, through ordinances devised to take up the matter of special elections.

DRAMATISTS DINE BELASCO

At a dinner tendered David Belasco by the Society of American Dramatists and Composers last week which was attended by some of the most prominent men in this country in all walks of life, the veteran theatre man rehearsed the events in his life which led up to his present position as one of the foremost men active in every phase of the theatre, playwright, actor, director and producer.

Mr. Belasco read his speech in which he declared that the theatre has taken him from coast to coast in every capacity connected with it. He is now in his thirty-eighth year as worker in the theatre in New York and nineteen years as manager of his own theatre.

As souvenirs of the event copies of Mr. Belasco's book, "The Theatre Through Its Stage Door," were distributed to the guests. Incidentally a movement was set on foot for better club rooms for the Society.

TEX RICKARD SUED

Tex Rickard, prize fight and amusement promoter, was last week made defendant in a copyright infringement and damage suit in connection with the exploitation of the song "Look for the Silver Lining." The number according to the papers was sung and played at the Madison Square Garden during the six day bicycle race.

The song is a portion of the musical score of "Sally," the Ziegfeld show now playing at the New Amsterdam Theatre. Bud de Sylva wrote the words and Jerome Kern the music.

The Madison Square Corporation and the Cycle Racing Association, Inc., were joined with Rickard as defendants in the action. The performing rights of the piece are the property of Ziegfeld and the Harms Co. are the publishers.

MAN TO FILL GARDEN'S SHOES

CINCINNATI, March 18.—Mary Garden will continue to manage the Chicago Metropolitan Opera Company only for another year. Her successor, she said, would be a man, whom she had already selected. She would not divulge his name, but admitted that he was an American and a strong agitator for American opera.

WARD BUYS CAFE DE PARIS

ATLANTIC CITY, March 14.—Joe Ward, a revue producer of New York, who runs the Orange Grove there, has purchased the Cafe de Paris here, and will open it on March 19 as a high class restaurant. He will install a new revue produced by himself.

PLAYGROUND GOES TO CIRCUS

WORCESTER, Mass., March 14.—The city playground at Beaver Brook will be used in the future as a circus ground. This decision was reached by the Park and Reservation Commission. A fee of \$250 for use of the lot will be charged.

EQUITY NOT TO DICTATE CASTS

Following its conference with some of the independent producing managers last week, the Council of the Actors' Equity Association, as a preliminary to the inauguration of the Equity Shop measure recently adopted by the association, passed resolutions to incorporate in its constitution clauses forever providing against limitation of its membership and against dictating the casts of theatrical productions.

According to Frank Gillmore, executive secretary, these resolutions will refute the charges that Equity plans the limited membership phase of the "Closed Shop." "The contention has also been raised," said Gillmore, "that we plan a monopoly of the theatrical business by obtaining, through Equity Shop, the supervision of the casts of theatrical productions. Equity Shop provides that only our members may, not act with non-Equity members, and while it may apply against various managerial groups its enforcement therein has yet to be carefully, slowly and safely worked out.

"We have never even thought of supervising the casting of plays, because that is a matter resting solely in the province of the manager and author with which no other should interfere. We would as soon presume to dictate what kind of plays should be written."

FAKE PICTURE MAN SENTENCED

Jack Robin, the first man convicted in Assistant District Attorney Owen Bohan's investigation of "fake" movie schools and studios, was sentenced last Thursday by Judge Nott in General sessions to from five to eight years in State prison. He was indicted for criminal assault and convicted of abduction on complaint of May Smith, a seventeen-year-old girl, of 240 West 25th street.

The girl advertised for a position as stenographer and received a letter from Robin, who had also been advertising in the newspapers for pretty girls to pose for moving pictures. Miss Smith called at Robin's "studio" and was engaged. Later he took her to a picture show after which he brought her back to the studio to look at some photographs he had taken of her. The girl alleged that Robin forced her to remain there overnight by threatening her with a pistol. The next morning her cries were heard and Robin's arrest followed.

JIM THORNTON'S WIFE HELD

Josephine Thornton, wife of Jim Thornton, was arranged last week before United States Commissioner Hitchcock on a charge of violating the Volstead Act by running her restaurant, known as The Little Green Tea Room, on West Forty-eighth street, as a public nuisance. She waived examination and was released on bail of \$1,000. The wife of the actor was arrested on Tuesday night along with Walter Martzen, a waiter in the place. The arrests were made by detectives who alleged that they had purchased four drinks of whiskey in the tea room.

FRISCO MADE MOVIE SHOW

SAN FRANCISCO, Cal., March 21.—"The Kingdom of Human Hearts" will have its premier showing in this city, on April 3, at the Savoy Theatre. It is a photoplay made entirely in San Francisco, and will be presented with an appropriate prologue, and special music written by Herman Heller. Wilbert Le Roy Casbar is the producer. He states that an intensive publicity campaign will be inaugurated immediately.

GILPIN TO PLAY MORNING SHOW

WASHINGTON, D. C., March 21.—Charles S. Gilpin, who scored such an instantaneous success in "The Emperor Jones," in which he is now appearing in New York, will give a special morning performance of the famous Eugene O'Neill play at the Belasco Theatre here on next Monday, March 28. The cast will be made up, apart from the star, from members of the dramatic society at Howard University.

BURLESQUE ROUTES

COLUMBIA WHEEL

At Reeves' Joy Bells—Lyric, Dayton, 21-26; Olympic, Cincinnati, 28-April 2.
 Abe Reynolds' Revue—Peoples, Philadelphia, 21-26; Palace, Baltimore, 28-April 2.
 Best Show in Town—Gayety, Buffalo, 21-26; Gayety, Rochester, 28-April 2.
 Bostonians—Gayety, Detroit, 21-26; Gayety, Toronto, 28-April 2.
 Bowery—Jacques, Waterbury, Conn., 21-26; Hurlig & Seamon's, New York, 28-April 2.
 Bon Tons—Star, Cleveland, 21-26; Empire, Toledo, 28-April 2.
 Big Wonder Show—Gayety, Kansas City, 21-26; open, 28-April 2; Gayety, St. Louis, 4-9.
 Dave Marion's Own—Hurlig & Seamon's, New York, 21-26; Orpheum, Paterson, 28-April 2.
 Ed Lee Wrothe's Best Show—Empire, Brooklyn, 21-26; Peoples, Philadelphia, 28-April 2.
 Flashlights of 1920—Empire, Albany, 21-26; Casino, Boston, 28-April 2.
 Follies of the Day—Gayety, Boston, 21-26; Columbia, New York, 28-April 2.
 Folly Town—Empire, Providence, 21-26; Gayety, Boston, 28-April 2.
 Girls de Looks—Miner's Bronx, New York, 21-26; Casino, Brooklyn, 28-April 2.
 Girls of the U. S. A.—Palace, Baltimore, 21-26; Gayety, Washington, 28-April 2.
 Girls from Happyland—Columbia, Chicago, 21-26; Berchell, Des Moines, Iowa, 27-31.
 Golden Crooks—Gayety, St. Louis, 21-26; Star and Garter, Chicago, 28-April 2.
 Hip Hip Hooray Girls—Gayety, Toronto, Ont., 21-26; Gayety, Buffalo, 28-April 2.
 Hits and Bits—Gayety, Rochester, 21-26; Bastable, Syracuse, 28-30; Gayety, Utica, 31-April 2.
 Harry Hastings' Big Show—Orpheum, Paterson, 21-26; Majestic, Jersey City, 28-April 2.
 Jollities of 1920—Columbia, New York, 21-26; Empire, Brooklyn, 28-April 2.
 Jack Singer's Own Show—Casino, Brooklyn, 21-26; Empire, Newark, 28-April 2.
 Jingle Jingle—Olympic, Cincinnati, 21-26; Columbia, Chicago, 28-April 2.
 Lew Kelly Show—Gayety, Montreal, Can., 21-26; Empire, Albany, 28-April 2.
 Mollie Williams' Own—Majestic, Jersey City, 21-26; Perth Amboy, 28; Plainfield, 29; Stamford, Conn., 30; Park, Bridgeport, 31-April 2.
 Maids of America—Stamford, Conn., 23; Park, Bridgeport, 24-26; Empire, Providence, 28-April 2.
 Million Dollar Dolls—Park, Youngstown, O., 21-23; Grand, Akron, 24-26; Star, Cleveland, 28-April 2.
 Powder Puff Revue—Empire, Newark, 21-26; Casino, Philadelphia, 28-April 2.
 Peek-a-Boo—Berchell, Des Moines, Iowa, 26-24; Gayety, Omaha, 28-April 2.
 Parisian Whirl—Star and Garter, Chicago, 21-26; Gayety, Detroit, 28-April 2.
 Roseland Girls—Gayety, Washington, 21-26; Gayety, Pittsburgh, 28-April 2.
 Rose Sydel London Belles—open, 21-26;

Gayety, St. Louis, 28-April 2.
 Snappy Snaps—Casino, Philadelphia, 21-26; Miner's Bronx, New York, 28-April 2.
 Social Maids—Grand, Hartford, 21-26; Jacques, Waterbury, 28-April 2.
 Step Lively Girls—Bastable, Syracuse, 21-23; Gayety, Utica, 24-26; Gayety, Montreal, Can., 28-April 2.
 Sporting Widows—Casino, Boston, 21-26; Grand, Hartford, Conn., 28-April 2.
 Town Scandals—Empire, Toledo, 21-26; Lyric, Dayton, 28-April 2.
 Twinkle Toes—Gayety, Omaha, Neb., 21-26; Gayety, Kansas City, 28-April 2.
 Victory Belles—Gayety, Pittsburgh, 21-26; Park, Youngstown, 28-30; Grand, Akron, 31-April 2.

AMERICAN WHEEL

All Jazz Revue—Bijou, Philadelphia, 21-26; Majestic, Scranton, 28-April 2.
 Bathing Beauties—open, 21-26; Academy, Pittsburgh, 28-April 2.
 Beauty Trust—Empire, Cleveland, 21-26; open, 28-April 2; Academy, Pittsburgh, 4-9.
 Beauty Revue—Armory, Binghamton, 21-23; Elmira, 24; Niagara Falls, 25-28; Star, Toronto, Ont., 28-April 2.
 Broadway Belles—Park, Indianapolis, 21-26; Gayety, Louisville, 28-April 2.
 Big Sensation—Cohen's, Newburgh, 21-23; Cohen's, Poughkeepsie, 24-26; Howard, Boston, 28-April 2.
 Cabaret Girls—Cadillac, Detroit, 21-26; Englewood, Chicago, 28-April 2.
 Cute Cuties—Academy, Pittsburgh, 21-26; Penn Circuit, 28-April 2.
 Follies of Pleasure—Gayety, Brooklyn, 21-26; Olympic, New York, 28-April 2.
 French Frols—Majestic, Scranton, 21-26; Binghamton, N. Y., 28-30; Elmira, 31; Niagara Falls, April 1-2.
 Girls from Joyland—Trocadero, Philadelphia, 21-26; Star, Brooklyn, 28-April 2.
 Girls from the Follies—Empire, Hoboken, 21-26; Cohen's, Newburgh, 28-30; Cohen's, Poughkeepsie, 31-April 2.
 Grown Up Babies—Howard, Boston, 21-26; New Bedford, 28-30; Fall River, 31-April 2.
 Hurly Burly—Gayety, Baltimore, 21-26; Capitol, Washington, 28-April 2.
 Jazz Babies—Plaza, Springfield, 21-26; Holyoke, 28-29; Greenfield, 30; Pittsfield, 31; Gloversville, April 1; Kingston, 2.
 Joy Riders—Empress, Cincinnati, 21-26; Lyceum, Columbus, 28-April 2.
 Kewpie Dolls—Gayety, Louisville, 21-26; Empress, Cincinnati, 28-April 2.
 Kandy Kids—Greenfield, 23; Pittsfield, 24; Gloversville, N. Y., 25; Kingston, 26; Gayety, Brooklyn, 28-April 2.
 Lid Lifters—Grand, Worcester, 21-26; Plaza, Springfield, 28-April 2.
 Mischief Makers—open, 21-26; Gayety, Minneapolis, 28-April 2.
 Monte Carlo Girls—Century, Kansas City, 21-26; open, 28-April 2; Gayety, Minneapolis, 4-9.
 Naughty Naughty—Reading, Pa., 24; Grand, Trenton, 25-26; Trocadero, Philadelphia, 28-April 2.
 Pat White's Gayety Girls—Penn Circuit, 21-26; Gayety, Baltimore, 28-April 2.
 Parisian Flirts—Gayety, St. Paul, 21-26; Gayety, Milwaukee, 28-April 2.
 Puss-Puss—New Bedford, 21-23; Fall River,

24-26; Grand, Worcester, 28-April 2.
 Razzle Dazzle—Gayety, Minneapolis, 21-26; Gayety, St. Paul, 28-April 2.
 Round the Town—Star, Brooklyn, 21-26; Empire, Hoboken, 28-April 2.
 Record Breakers—Star, Toronto, Ont., 21-26; Academy, Buffalo, 28-April 2.
 Some Show—Gayety, Newark, 21-26; Long Branch, 28; Asbury Park, 29; Reading, Pa., 31; Grand, Trenton, April 1-2.
 Social Follies—Haymarket, Chicago, 21-26; Park, Indianapolis, 28-April 2.
 Stone & Pillard's—Lyceum Columbus, 21-26; Empire, Cleveland, 28-April 2.
 Sweet Sweetie Girls—Gayety, Milwaukee, 21-26; Haymarket, Chicago, 28-April 2.
 Tittle Tattle—Capitol, Washington, 21-26; Bijou, Philadelphia, 28-April 2.
 Tiddle de Winks—Olympic, New York, 21-26; Gayety, Newark, 28-April 2.
 Tempters—Englewood, Chicago, 21-26; Standard, St. Louis, 28-April 2.
 Tidbits of 1920—Standard, St. Louis, 21-26; Century, Kansas City, 28-April 2.
 Whirl of Mirth—Academy, Buffalo, 21-26; Cadillac, Detroit, 28-April 2.

PENN CIRCUIT

Monday—Johnstown, Pa.
 Tuesday—Cumberland, Md.
 Wednesday—Altoona, Pa.
 Thursday—Williamsport, Pa.
 Friday—Lancaster, Pa.
 Saturday—York, Pa.

SOTHERN, MARLOWE BACK IN AUG.

E. H. Sothern and Julia Marlowe, who sailed for Europe on Monday, will return to this country in August to begin rehearsals for their biennial season, which will open in Boston on September 27. They will play a limited engagement at a Shubert house there and then go on tour. In addition to the plays presented last season, they will offer "Hamlet," "The Taming of the Shrew," "Twelfth Night," and "The Merchant of Venice."

FRIEDLANDER WRITING NEW ONE

William B. Friedlander and Will Hough are at work on a new musical play that will be given early Spring production. Mr. Hough came to New York from Chicago to collaborate with Mr. Friedlander. These writers produced the musicalized version of "Caught in the Rain" under the title of "Pitter Patter."

BLAME FILMS FOR CRIME

KANSAS CITY, March 14.—An active campaign has been started in this city by a number of prominent club women on the lax censorship of motion pictures, which some officials of women's clubs declare is responsible for immorality and juvenile crimes.

"OVER THE HILL" WENT HIS CAR

"Over the Hill to the Poorhouse" warbled Jim Eviston, manager of the Jimmie Hodges enterprises, as he and his wife came out of the Broadhurst Theatre after witnessing the film of that name last Friday night. A few minutes later Jim, who, when he is not trying to pick winners at Havana, is manager of the Jimmie Hodges attractions, emitted three shrieks, a whistle and a wheeze. "To the poor house is right," he gurgled as he discovered that his automobile had done a disappearing act.

Jim rushed to the West Forty-seventh street station and there whispered his tale of woe into the receptive organs of Detective Malhier. He told how he had parked his car on the other side of Ninth avenue in accordance with the new traffic regulations, and had also staked a youngster to stand guard over it.

When Eviston reached the place where the car should have been and asked the kid where it was the latter replied that two strong-arm birds had waltzed away in it. The kid added that he would have tried to stop them, but that he was busy having three other cars to watch, which brought on the first of Eviston's shrieks.

Early Saturday morning the automobile was found on the corner of Forty-eighth street and Tenth avenue. When Eviston recovered it there wasn't enough gasoline in the tank to fill a French poult's briquet. "Over the hill nothing," he chirped, "those birds must have gone over the border."

HUNEKER LEFT \$2,500

Only \$2,500 was the personal estate left by James Gibbons Huneker, late music critic for the New York World, who died intestate on February 9, a victim of pneumonia.

This was learned in the Kings County Court last week, when Josephine Huneker, widow of the deceased, petitioned and received letters of administration upon the estate. Huneker was also survived by a son, through his first marriage.

LAURETTE TAYLOR TO BUILD

Laurette Taylor will have her own theatre in which she will appear in her own plays, written and directed by her husband, Hartley Manners.

The playhouse will have 1,000 seats and be located in the Times Square district.

DOLLY KAY

SYNCOPATION'S CLEVER EXPONENT

Assisted by PHIL PHILLIPS

B. F. KEITH'S PALACE THIS WEEK

DIRECTION OF BERNARD BURKE

BUNNY

JIM

JESS

WILLING, BENTLEY & WILLING

IN SCRAPPY COONS

Direction
MARK LEVY

BRAXTON & HAWKINS

ONE OF THE FASTEST COLORED ACTS IN THE BUSINESS.

TWO DARK SPOTS
OF JOY

DIRECTION HORWITZ & KRAUSS

ARTHUR DUNN & CO. IN "ONLY A JOKE"

SPLIT OVER MOVIE CENSORSHIP

The announcement made last week by Dr. Wilbur F. Crafts, superintendent of the International Reform Bureau, that his association would sponsor bill to create a Federal commission for the censorship of motion pictures, has led to a parting of the ways between his organization and the National Association of the Motion Picture Industry, which had been co-operating to raise the moral standard of the movies.

Dr. Crafts said that members of the Moving Picture Association had agreed on some of the features of the plan, but William A. Brady, president of the association, stated that Dr. Crafts' announcement was in the nature of a surprise, as they had previously agreed that the present defects in the movies would be ameliorated by the producers themselves.

William A. Brady, president of the National Association of the Motion Picture Industry, made public yesterday a telegram sent from Washington by Dr. Crafts, which said: "Producers, public and reformers should help to think out a plan to compel all exhibitors to adopt your new standards, so I have given morning papers details of a plan for Federal Interstate Motion Picture Commission in place of censorship and of your powerless Review Board. Producers to be licensed and required to maintain your standards, exhibitors to sign contract to maintain same as condition of supply. So bind everybody. Bureau of Education appoints six men to supervise enforcement. Same salary as review staff. Asked papers to get your views. Also hope you join us to draft and rush bill."

Mr. Brady gave out the text of a telegram of reply in which he said:

"Replying to your telegram, I am surprised to learn of the position taken by you and your interview published in New York papers today in view of your statement made at recent conference in New York City that you would not, for a reasonable length of time, advocate or encourage legislation of any kind, so that producers and distributors would have opportunity to overcome your objections to certain motion pictures.

"Do you think you are fair in the same breath to give details to the newspapers of your plan for Federal Interstate Motion Picture Commission without consultation with producers, public and other reformers? The sincerity of your statement at recent conferences will be tested by your willingness to confer with producers, public and other reformers before rushing into print and stating your views."

The officials of the National Association of the Motion Picture Industry say that allowed reasonable time to put into operation the standards which they have adopted, there will be no cause for complaint against the character of the pictures produced.

"These standards, which have been subscribed to by practically every producer and distributor, eliminate from the production of motion pictures not only all themes which emphasize and exaggerate sex appeal, based on white slavery or commercialized vice, or those which make prominent illicit love affairs, or make virtue odious and vice attractive, or exhibit nudity with particular reference to bedroom and bath-room scenes, or make drunkenness and gambling attractive, but also eliminate stories or scenes which ridicule or deprecate public officials, officers of the law, the United States Army, the United States Navy, or other Governmental authority, or which tend to weaken the authority of the law."

Moore & Fields

BACK IN VAUDEVILLE FOR B. F. KEITH

Chauveurs—ROSE & CURTIS
Strand Bldg., New York

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 200
Ducatur Ave., New York City.
Stamp for catalog.

VAUDEVILLE BILLS

(Continued from Page 21)

SOUTH BEND

Orpheum (First Half)—John & Nellie Olms—Marie Gasper & Co.—Weber & Elliott—The Spirit of Mardi Gras. (Second Half)—Willa & Harold Brown—Gilbert & Saul—Helm & Lockwood—Harry Hayden & Co.—Butler & Parker—Royal Gascoignes.

BALTIMORE

Kanawha Bros.—Rose & Lee Bell—Arthur Sullivan & Co.—Ralph Whitehead—Grazer & Lawlor.

BOSTON

(First Half)—Murphy & Klein—Nobody Home—Mulcahy & Buckley—3 Lees. (Last Half)—Pasquale & Powers—Gray & Muriel—Cooper & Lane—Denny—Laurie Ordway & Co.—Al Golem Troupe.

FALL RIVER

(First Half)—Pasquale & Powers—Cooper & Lane—Denny—Laurie Ordway & Co.—Al Golem Troupe. (Last Half)—Murphy & Klein—Nobody Home—Mulcahy & Buckley—3 Lees.

HAMILTON, CAN.

(First Half)—Sinclair & Gray—King & Rose—Clothes, Clothes & Clothes—Show & Glass—Summers Duo. (Last Half)—Grace Ayres & Bro.—Fads & Fancies—Koler & Irwin—Mystic Hanson Trio.

HOBOKEN

(First Half)—Halls & Fenton—Sweet Mamma—Lans & Smith. (Last Half)—Jack Reddy—Jones Family—Dixie Four—Fads & Follies.

HOLYOKE

(First Half)—Peterson & LeBuff—Grace Leonard & Co.—Walter Penner & Co.—Anker & Adelon—Ruloff, Bolows Ballet. (Last Half)—Hanson & Clifton—Gene & Catherine King—Van & Carrie Avery—Ward & Wilson—Sunshine.

SIOUX FALLS, S. D.

Orpheum (First Half)—Davis & Chadwick—Warwick Leigh Trio—Nick Hufford—Aurora & Co. (Second Half)—Merriman Girls—Jack Ursell & Co.—Gilmore & Castle—Thirty Pink Toes.

TOPEKA, KANSAS

Novelty—(First Half)—Three Harmony Maids—Hawson & Claire—Green & Dean—Three Melvin Bros. (Second Half)—Vagges—Allman & Nevins—Tale of Three Cities—Jack Polk—Three Alex.

TERRE HAUTE

Henry's Pets—Lewis & Henderson—The Sirens—Christie & Bennett—Three Regals.

WICHITA

Princess (First Half)—Paula—Stuart Girls—Haynes, Montgomery & Haynes—Lloyd & Whitehouse—Five Chaplins. (Second Half)—Three Harmony Maids—Rawson & Claire—Green & Dean—Three Melvin Brothers.

MARCUS LOEW CIRCUIT

NEW YORK CITY

American (First Half)—Bollinger & Reynolds—Mellor & Brown—Coffman & Carroll—Tommy Gordon—Cabaret DeLuxe—Leonard & Porray—Harold Selman & Co.—Harry West & Chums. (Last Half)—Rose & Dell—Two Wrenns—Tripoli Trio—Celia Weston & Co.—Collins & Dunbar—A Modern Diana—Amoros & Jeanette.

Victoria. (First Half)—Skating Macks—Jack Reddy—Leigh DeLacey & Co.—Amoros & Jeanette—Fortune Queen. (Last Half)—Lawrence Bros. & Thelma—Merrick & Wing—Mae & Hill—Harry West & Chums—Cabaret DeLuxe.

Lincoln Sq. (First Half)—Lawrence Bros. & Thelma—Van Dyke & Devlin—Herman Lieb & Co.—5 Musical Buds. (Last Half)—Catland—Leonard & Porray—Jones Family—Salle & Robles—Greedy Sq. (First Half)—Work & Mack—The 2 Wrenns—Moore & Fields—In Wrong—Cecelia Weston & Co.—Dancers Supreme. (Last Half)—Cedric & Lindsay—Coffman & Carroll—Robinson McCabe Trio—Money is Money.

FUTURE STARS GRADUATE

The thirty-seventh commencement of the American Academy of Dramatic Art was held at the Lyceum Theatre yesterday afternoon, being featured by addresses by Margaret Anglin and Frank Bacon. On Monday afternoon, "The Honeysuckle," a three act drama by Gabrielle D'Annunzio, served as the vehicle for the tenth graduation class performance given by the school. The piece was produced by permission of the American Play Company which controls the rights in this country.

Kay Strossi, in the leading feminine role, gave almost a finished performance and proved herself a tragedienne of great promise. Among those who shared honors with her were Murray Bennett, Olive Robertson, Lucille Wadler, Wellman Parsons, Florence Mason and Elsie Grant.

A. E. A. AIDS IN COPYRIGHT FIGHT

The last opposition to the five-year fight of the Authors' League of America to obtain an International Copyright Law was removed by the action of the Council of Actors' Equity Association when it officially sanctioned the efforts of the Authors' League for an international measure.

The main opposition to the league was the printing trades, the opposition of this body being based on the fact that the Authors' League, which had attacked the "Equity Shop" plans of the Actors' Association, was therefore opposed to organized labor. The action of the Equity Council smoothed the way and removed the opposition of the printing trades.

Delancey St. (First Half)—Esther Trio—Downing & Lands—Williams & Taylor—Mae & Hill—Artie Mehlinger—Jones Family. (Last Half)—Mellor & Brown—Steve Freda—In Wrong—Artie Mehlinger—Bollinger & Reynolds.

National (First Half)—Eddie Montrose—Robinson McCabe Trio—Van & Carrie Avery—Joe Whitehead—Melody Festival. (Last Half)—Esther Trio—Downing & Lands—Tommy Gordon—Williams & Taylor—5 Musical Buds.

Orpheum (First Half)—Catland—Manon & Co.—Rolls & Royce—Steve Freda—Money is Money. (Last Half)—Eddie Montrose—Miller & Capman—Leigh DeLacey & Co.—Bobby Henshaw—Melody Festival.

Boulevard (First Half)—Rose & Dell—Murray & Lane—Ward & Wilson—Sunshine. (Last Half)—Skating Macks—McConnell & West—Herman Lieb & Co.—Jo Jo Harrison—Great Felix & Co.—Ave. B (First Half)—Dello Bros. Helen Moretti—Hank Brown & Co.—Telephone Tangle—Salle Robles. (Last Half)—Arthur Donnelly—Loring & Green—Connors & Boyne—Harold Selman & Co.—Frank Salbini & Co.

BROOKLYN, N. Y.

Metropolitan (First Half)—Russell & Hayes—Merrick & Wing—Geo. Randall & Co.—Tappan & Armstrong. (Last Half)—Peterson & LeBuff—Moore & Fields—Telephone Tangle—Joe Whitehead—Fortune Queens.

Fulton (First Half)—Helen Jackley—McConnell & West—A Modern Diana—Mills & Smith—Odiva & Seals. (Last Half)—Work & Mack—Manon & Co.—Van Dyke & Devlin—Anger & Adelon—Odiva & Seals.

Palace (First Half)—Jerome & Albright—Toy Shop—Stanley Bros. (Last Half)—Ben Linn—Hank Brown & Co.—Tappan & Armstrong.

LONDON

(First Half)—Paul & Pauline—Eugene Emmett—Bryant & Stewart. (Last Half)—Geo. Gofford—Chick & Tiny Harvey—Royal Harmony 5.

MONTREAL

Wray's Manikins—Will & Irene Telsak—Ali Rajah & Co.—Frank Terry—Rhyme & Rhythm of 1921.

OTTAWA, CAN.

Harry LaToy—Darby & Brown—Cardo & Noll—Tilyou & Rogers—Burt & Virginia Steppers.

PROVIDENCE

(First Half)—The Parshleys—Gray & Muriel—Moher & Eldridge—Robert Henry Hodge—Zelaya—Keno, Keyes & Melrose. (Last Half)—Aerial Macks—McDermott & Vincent—Fisher & Hurst—Bart Doyle—Around the Clock.

SPRINGFIELD

(First Half)—Aerial Macks—McDermott & Vincent—Fisher & Hurst—Bart Doyle—Around the Clock. (Last Half)—The Parshleys—Moher & Eldridge—Robert Henry Hodge & Co.—Zelaya—Keno, Keyes & Melrose.

TORONTO

Loew's Six Tip-Toe—Callan & Kenyon—Jean Gordon Players—Barlow, Bank & Gay—Hawthorne & Cook—Kalscha & Co.

Uptown (First Half)—Grace Ayres & Bro.—Phil Davis—Fads & Fancies—Koler & Irwin—Mystic Hanson Trio. (Last Half)—Sinclair & Gray—King & Rose—Will J. Evans—Clothes, Clothes & Clothes—Show & Glass—Summers Duo.

WASHINGTON, D. C.

The Perretos—Merle Hartwell & Co.—Will & Mary Rogers—Callahan & Bliss—Skelly & Heit Revue.

WINDSOR, CANADA

(First Half)—Geo. Gofford—Chick & Tiny Harvey—Royal Harmony 5. (Last Half)—Paul & Pauline—Eugene Emmett—Bryant & Stewart.

"DREAMLAND" SALE POSTPONED

CONEY ISLAND, N. Y., March 21.—A committee of bond holders of the Dreamland Company, has filed a petition through its counsel, Gustavus A. Rogers, asking for a petition postponing for sixty days the sale in bulk of the Dreamland property, at Coney Island, N. Y. The Title Guarantee and Trust Company intended selling the property last Tuesday, but Justice Van Sicken in the Brooklyn Supreme Court heeded the request of the bond holders and delayed the sale until a later date. The bond holders demand that the property be disposed of in smaller parcels, as well as in bulk, but that such sale should be made to the best bidder. Pending the sale of the property, the committee asked for the appointment of a receiver to take charge of the foreclosure proceedings. Mr. Rogers, the attorney, pointed out that an attempt to sell the property in bulk at this time, is in the interest of an individual or favored bidder, rather than to give the public a fair opportunity to bid for separate parcels which would realize larger prices. Dreamland was controlled by Senator Reynolds about a half dozen years ago. It was destroyed by fire.

BANDLEADER WANTED

For Gananoque Citizens Band
MUST BE A-1 CORNET AND VIOLIN PLAYER. Apply stating qualifications and salary expected in first letter to W. J. KELLY, Mgr., Box 356, Gananoque, Ont., Canada.

FOX TO PRODUCE ABROAD

It was decided early this week, by the Fox Film Corporation, to produce motion pictures abroad, with the result that J. Gordon Edwards, the Fox director, will sail shortly for England. His first production in Europe will be that of "Mary, Queen of Scots," which will be screened in Scotland, the historical background of the story. It is said that Betty Blythe, who is starred in "The Queen of Sheba," will be featured in the "Queen of Scots" film.

If this production is successful, other directors and companies will be sent abroad by the Fox people.

WANT BETTER PICTURES

WASHINGTON, D. C., March 14.—A campaign for better moving pictures for the District has been started by the civic section of the Women's City Club. Mrs. O. I. Woodley, chairman of the section, said that the purpose of the movement is to encourage educational and clean pictures.

Special exhibitions have been arranged in co-operation with Fred Perkins, of the Department of Agriculture, and M. Maurice Ricker, representing the public health service, to show the educational possibilities of the movie.

"HYPOCRACY" PROVES TO BE HIT

LONDON, Eng., March 12.—William Melwyn's play, "Hypocrisy," in which he plays the leading role, and which was produced recently at the Royal, Stratford, has proved to be quite a hit, and as a result will come in for a long London run. The play will next season be extensively produced in repertoire, being especially written for repertoire.

DEATHS

SAMUEL K. CHESTER, eighty-seven, a former actor and for the past sixteen years a guest at the Actor's Fund Home on Staten Island, died at the Home on Saturday, March 12. Services were held at the Funeral Church in New York, Tuesday noon. He was a member of the Walnut Street Opera House stock company in Philadelphia for over twenty years and also played many engagements with Edwin Booth, Edwin Forrest and Maggie Mitchell. Interment was made in Evergreen Cemetery in Brooklyn.

CHARLES F. KRAUSS, who has been the drummer of the Star Theatre orchestra in Brooklyn for the past fifteen years, died March 19 of ulcers on the liver. The funeral was held in Evergreen Cemetery, March 23. He was forty-two years of age and is survived by his widow, two daughters and three brothers.

WILLIAM LAWRENCE, who succeeded Denman Thompson in the role of Uncle Josh, in "The Old Homestead," died at his home in Boston, Mass., on March 17. He had been ill but four days, having collapsed while playing here on the Saturday preceding his demise. He played the part of Uncle Josh 3,000 times. Prior to the death of Thompson, in 1910, Lawrence played minor parts and at times took the lead in the second and third acts while Thompson played "Josh" in the first and fourth.

CHARLES F. DOWLING, for the past decade manager of the Bushwick Theatre, Brooklyn, N. Y., died in the Jewish Hospital of Brooklyn last Thursday, following an operation for appendicitis. He was born in Meriden, Conn., and was thirty-six years old at the time of his death. He was buried last Saturday. A widow and son survive him.

LETTER LIST

GENTLEMEN

Albany, Al
Berle, F. S.
Cox, Sydney
Christy, Lew
Conyers, Joe
Cutting, E.
Douglas, M. T.
De Lore's Girl
Bureau Co.
Flowers, V.
Gordon, E. J.
Gordon, Dudley
Glass, Herbie
Hotchkiss, Edward
Hudson, The
Biller, Al
Hackett, Norman
Hilton, Lew
Jenn, Johnny
Kell, J. W.
Kern, Earl
Malvern, Teddy

Mackey, Pete

Mardo & Davis
McKellie, Edward
McAnallan, Joe
McAllan, Thomas
Mathews, Harry
Raynolds, Roy
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